Brides and Summer Homes

VOGUE

May 1-1917
Price 25 Cents



The Vogue Company
CONDE NAST. *Publisher*



She smiles at you—
Toilet Purity's best friend!

What lover of dainty toiletry but looks at it and thinks: "Is it pure enough for *my* face?" *San-Tox for Purity!*

From each dainty package of San-Tox blue smiles out the San-Tox Nurse's message of toilet charm and toilet safety—both!

San-Tox Cold Cream? How smooth and soothing and skin-gracious!

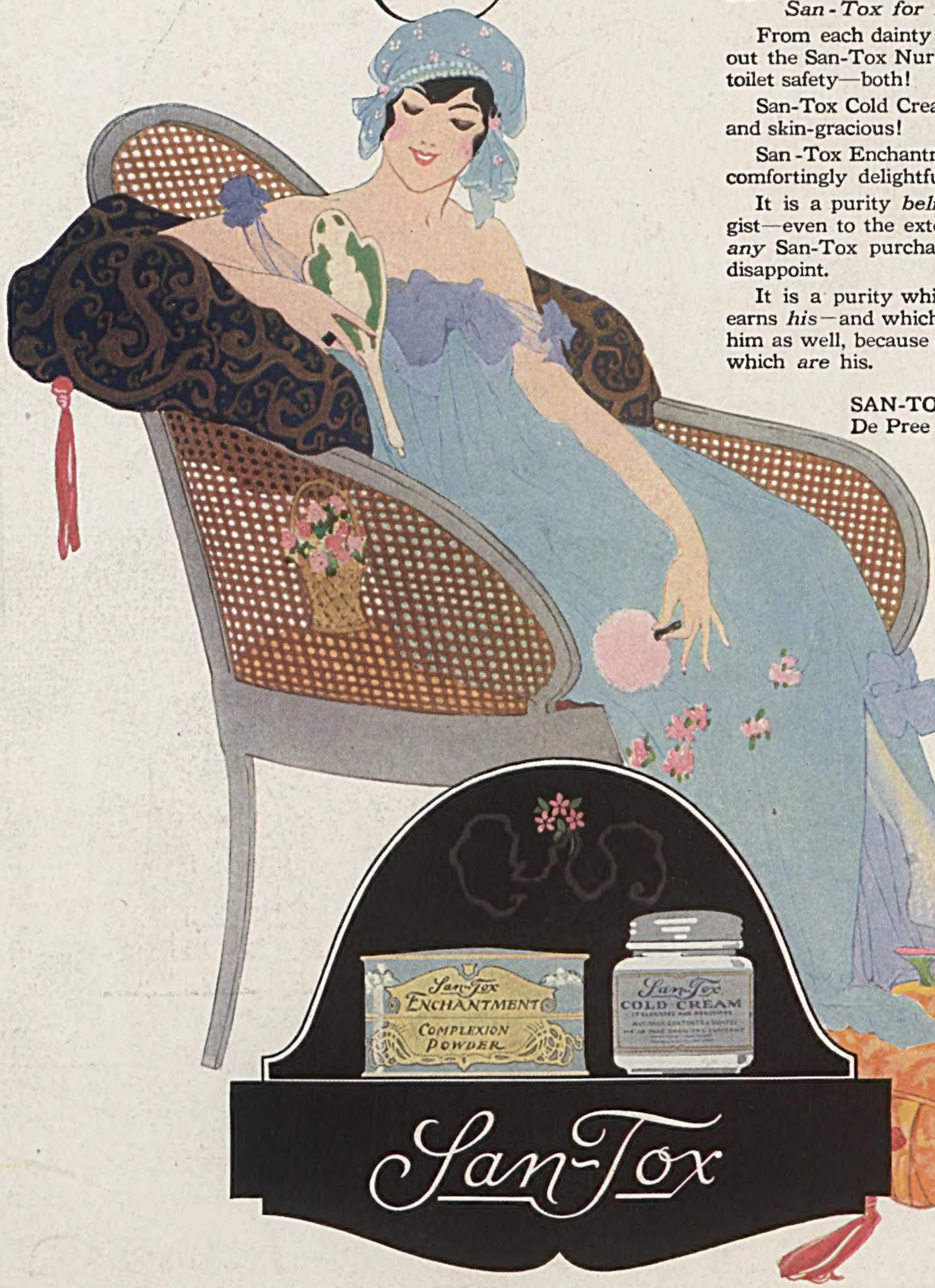
San-Tox Enchantment Complexion Powder? How comfortingly delightful! How utterly safe and pure!

It is a purity *believed in* by each San-Tox druggist—even to the extent of returning your money for *any* San-Tox purchases which even in the slightest disappoint.

It is a purity which *earns* your confidence as it earns *his*—and which should turn your confidence to him as well, because of the high type of preparations which *are* his.

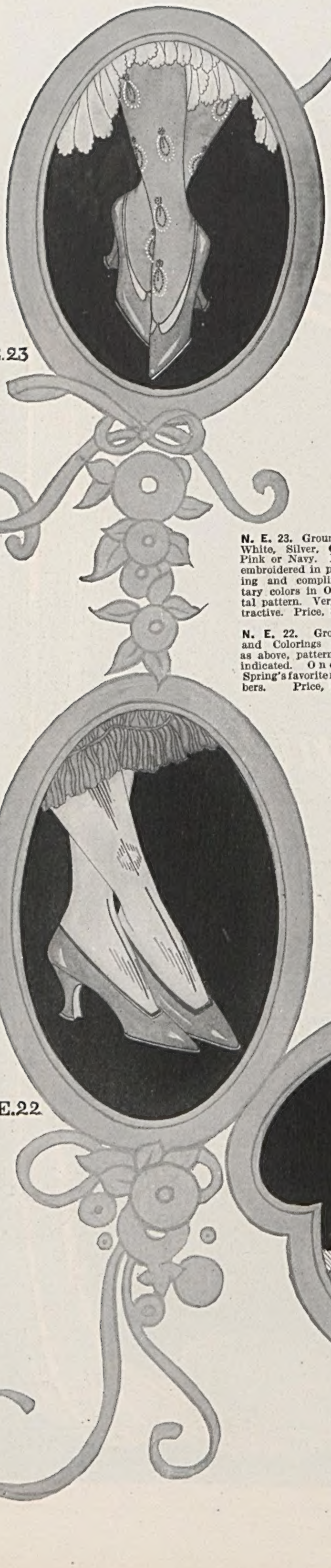
SAN-TOX FOR PURITY
De Pree Chicago

There are 125 San-Tox preparations—equally pure.

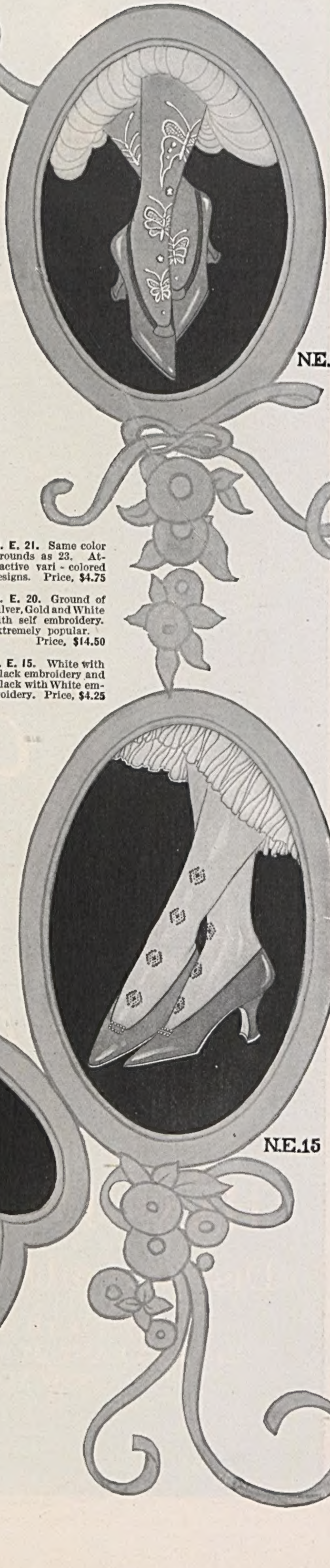


345 Bway
Fall
1





N.E.23



N.E.20

ONYX

Reg U.S Pat. office

"Onyx" Silk Hosiery

Answers the Call of Spring with its spirited new designs.

Bright! Colorful! Attractive!

All dealers have these smart, novel oriental effects here illustrated, and all other favorite Spring designs.

If you need our help in finding your exact requirements, write to us at once.

N. E. 23. Ground of White, Silver, Gold, Pink or Navy. Each embroidered in pleasing and complimentary colors in Oriental pattern. Very attractive. Price, **$6.50**

N. E. 22. Grounds and Colorings same as above, patterns as indicated. One of Spring's favorite numbers. Price, **$5.95**

N. E. 21. Same color Grounds as 23. Attractive vari-colored designs. Price, **$4.75**

N. E. 20. Ground of Silver, Gold and White with self embroidery. Extremely popular. Price, **$14.50**

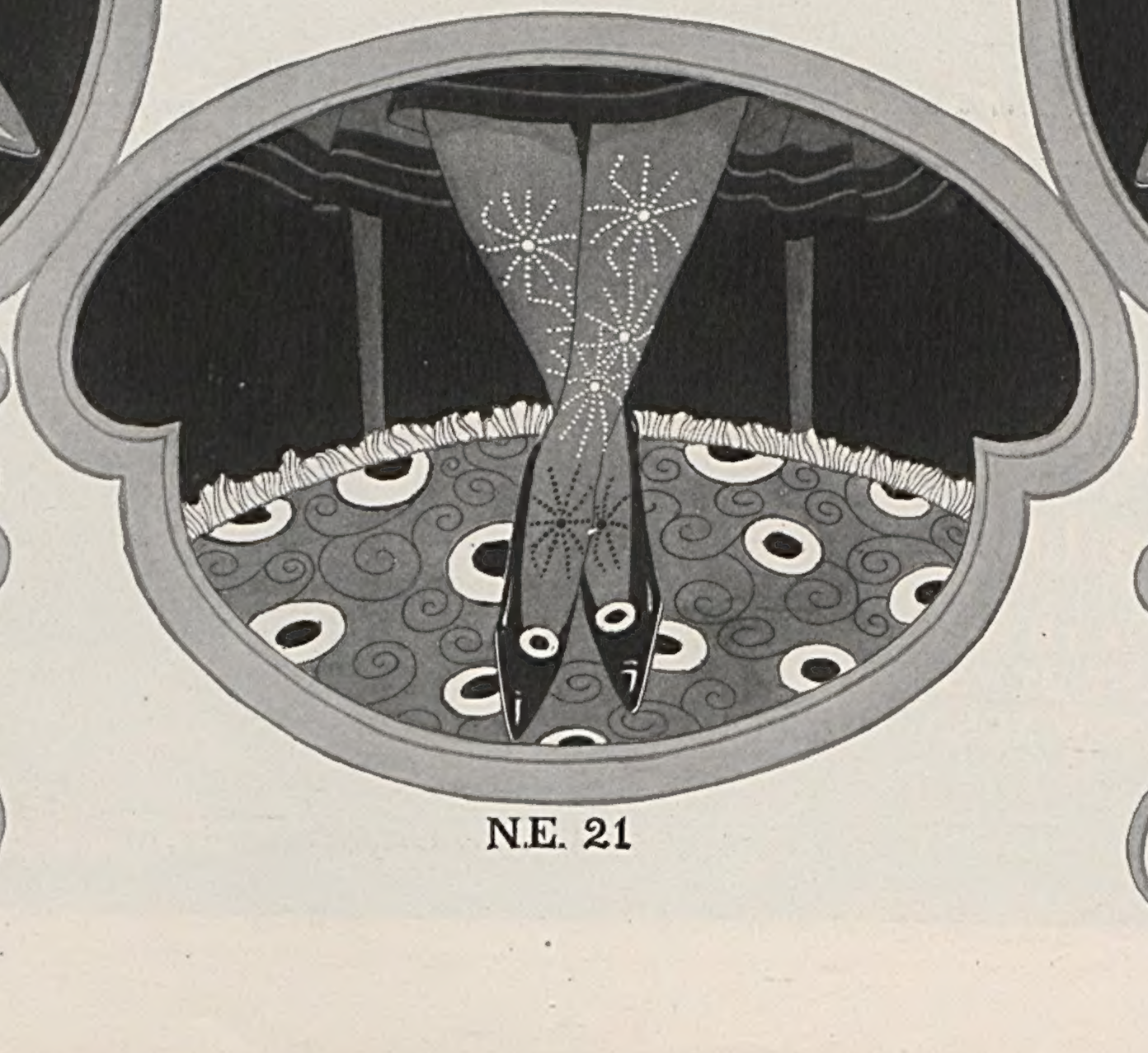
N. E. 15. White with Black embroidery and Black with White embroidery. Price, **$4.25**

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "ONYX" Hosiery

Broadway at 24th Street, New York

N.E.22



N.E. 21

N.E.15

PARIS
4 Rue Martel

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

LONDON
29 Jewin Crescent



MAY SALE

Silk Underwear

For the Bride's Trousseau

SIZES 34 TO 44 BUST

41—**"Society" Satin Bodice,** *in flesh or white;* top and shoulder straps hemstitched; picot scalloped edge. *Special* **2.95**

43—**Crepe de Chine Pajama Nightgown,** *in flesh or white;* V-neck, sleeves and ankle ruffles edged with hemstitched bands of Georgette, ribbon through Georgette waistband. *Special* **9.75**

45—**Crepe de Chine Sleeveless Nightgown,** *in flesh or white;* Georgette crepe top scalloped, picoted and pin tucked; ribbon through Empire band. *Special* **8.95**

47—**Crepe de Chine Sleeveless Nightgown,** *in flesh or white;* Empire top of novelty lace, ribbon at shoulder and laced through the tucked front. *Special* **9.75**

49—**"Society" Satin Petticoat,** *in flesh or white;* Georgette crepe flounce trimmed with satin ribbon bows, pleated chiffon underlay. Length 34 to 42 in. *Special* **9.75**

51—**Crepe de Chine Envelope Chemise,** *in flesh or white;* V-shaped top of novelty lace, ribbon through tucked front. *Special* **4.95**

Prompt Delivery Free Anywhere in the United States

53—**Crepe de Chine Princess Slip,** *in flesh or white;* tucked bodice top, hemstitched bands; plaited and daintily tucked skirt, ribbon trimmed. *Special* **9.75**

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

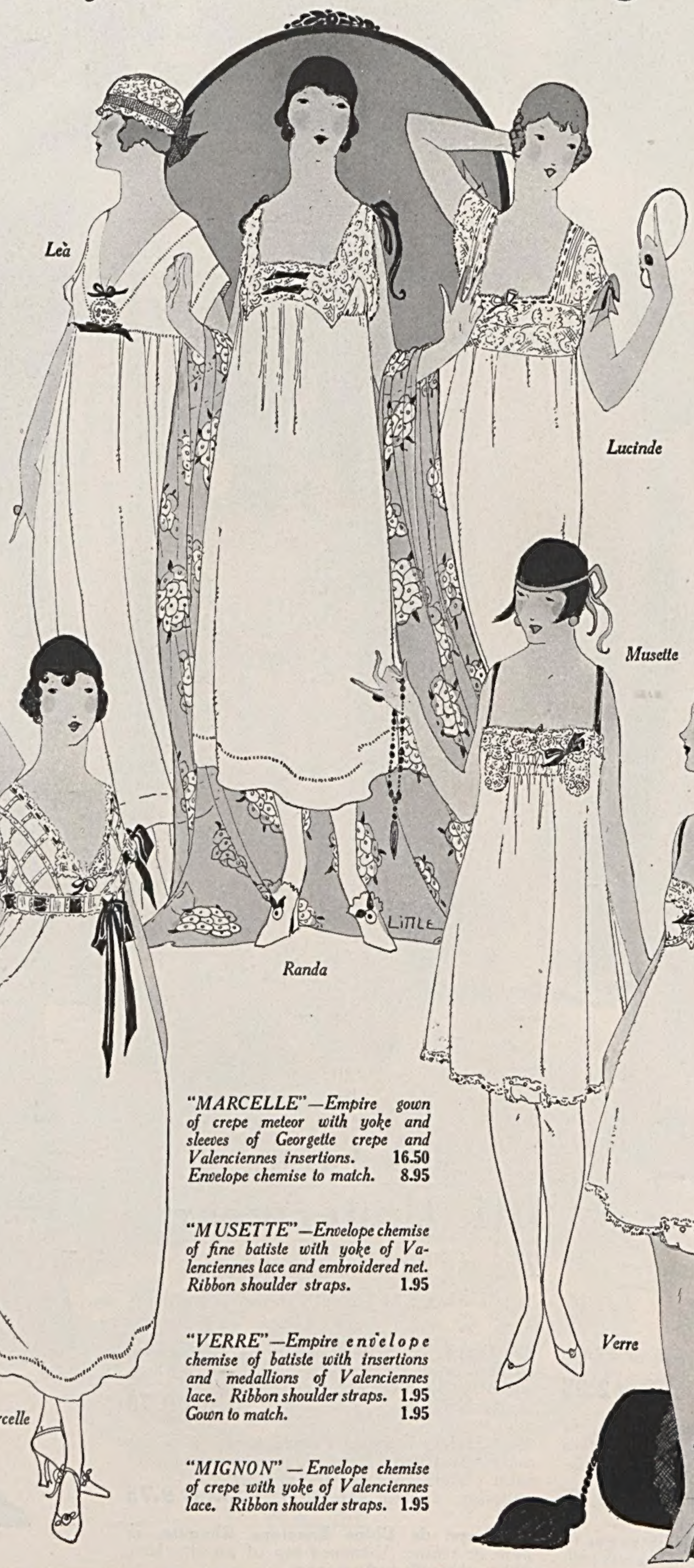
Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

The May Sale of "Bontell" Lingerie

Unusual types of undergarments distinctively Bonwit Teller & Co. in their grace of silhouette and charming simplicity of design.



"LEÀ"—Empire gown of crepe de chine with embroidered organdie medallion, hemstitching and ribbon bows. Flesh or white. **3.95**

"MIMI"—Envelope chemise of fine quality crepe de chine trimmed with Valenciennes lace. Ribbon shoulder straps. Flesh or white. **2.95**

"TRESA"—Empire gown of fine nainsook trimmed with Valenciennes insertions and embroidered organdie. Ribbon ties. **2.95**
Envelope chemise to match. **1.95**

"RANDA"—Crepe de chine gown with yoke and sleeves of imitation Point de Paris lace and Georgette crepe. White or flesh. **5.95**

"LUCINDE"—Empire gown of crepe de chine with yoke of imitation Point de Paris lace and tucked Georgette. Satin ribbon bows. Flesh or white. **5.95**
Envelope chemise to match. **3.50**

"MARCELLE"—Empire gown of crepe meteor with yoke and sleeves of Georgette crepe and Valenciennes insertions. **16.50**
Envelope chemise to match. **8.95**

"MUSETTE"—Envelope chemise of fine batiste with yoke of Valenciennes lace and embroidered net. Ribbon shoulder straps. **1.95**

"VERRE"—Empire envelope chemise of batiste with insertions and medallions of Valenciennes lace. Ribbon shoulder straps. **1.95**
Gown to match. **1.95**

"MIGNON"—Envelope chemise of crepe with yoke of Valenciennes lace. Ribbon shoulder straps. **1.95**

THESE SPECIAL PRICES PREVAIL DURING THE MONTH OF MAY ONLY

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Philadelphia
13th and Chestnut Sts.

The May Sale of Philippine Lingerie

Exquisitely dainty undergarments, hand made and hand embroidered by native needle-workers under the direct supervision of Bonwit Teller & Co. representatives.



"ANA"—Philippine envelope chemise—hand made and hand embroidered. Of sheer batiste with Valenciennes edges. **3.95**

"AMALIA"—Philippine gown of sheer batiste—hand made and hand embroidered. Scalloped edges. **2.50**

"MERCEDES"—Philippine gown of sheer batiste—hand made and hand embroidered in rose design. Scalloped edges. **6.95**

"CAMILA"—Philippine gown of fine nainsook—hand made and hand embroidered. Scalloped edges. **2.50**

"ELEONORA"—Philippine gown of fine batiste—hand made and elaborately hand embroidered in vine design. Scalloped at neck and hem. **4.95**

"ROSITA"—Philippine gown of fine nainsook—hand made and hand embroidered in Colodo design. Scalloped edges. **1.95**

"MARIA"—Philippine envelope chemise of sheer batiste—hand made and hand embroidered. Scalloped edges at neck and hem. **2.95**

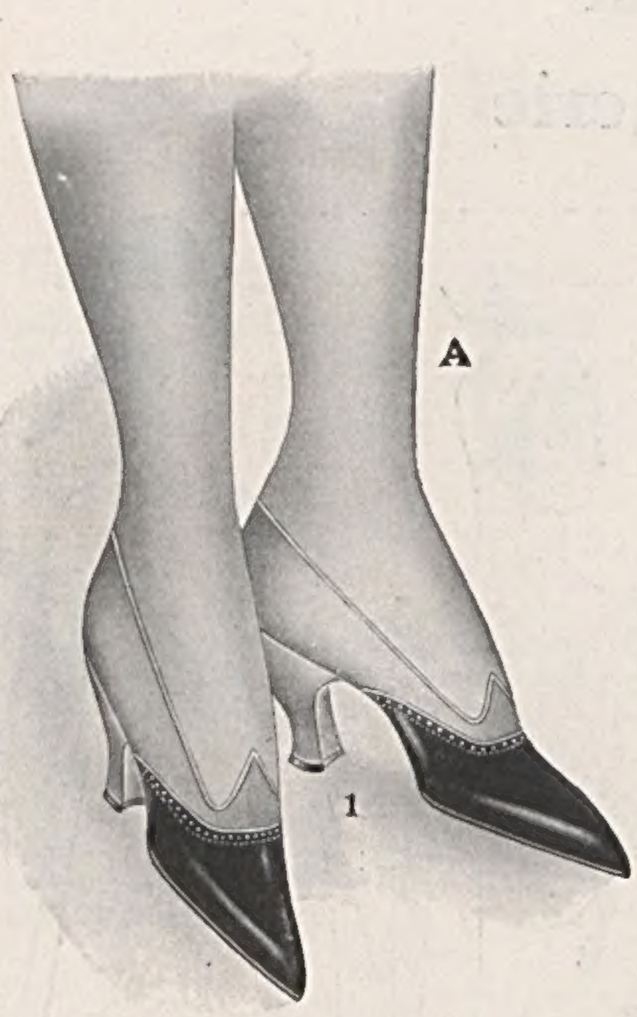
"GRACIELLA"—Philippine gown of sheer batiste—hand made and hand embroidered—with Valenciennes medallions and scalloped edges. **3.95**
Envelope chemise to match. **2.95**

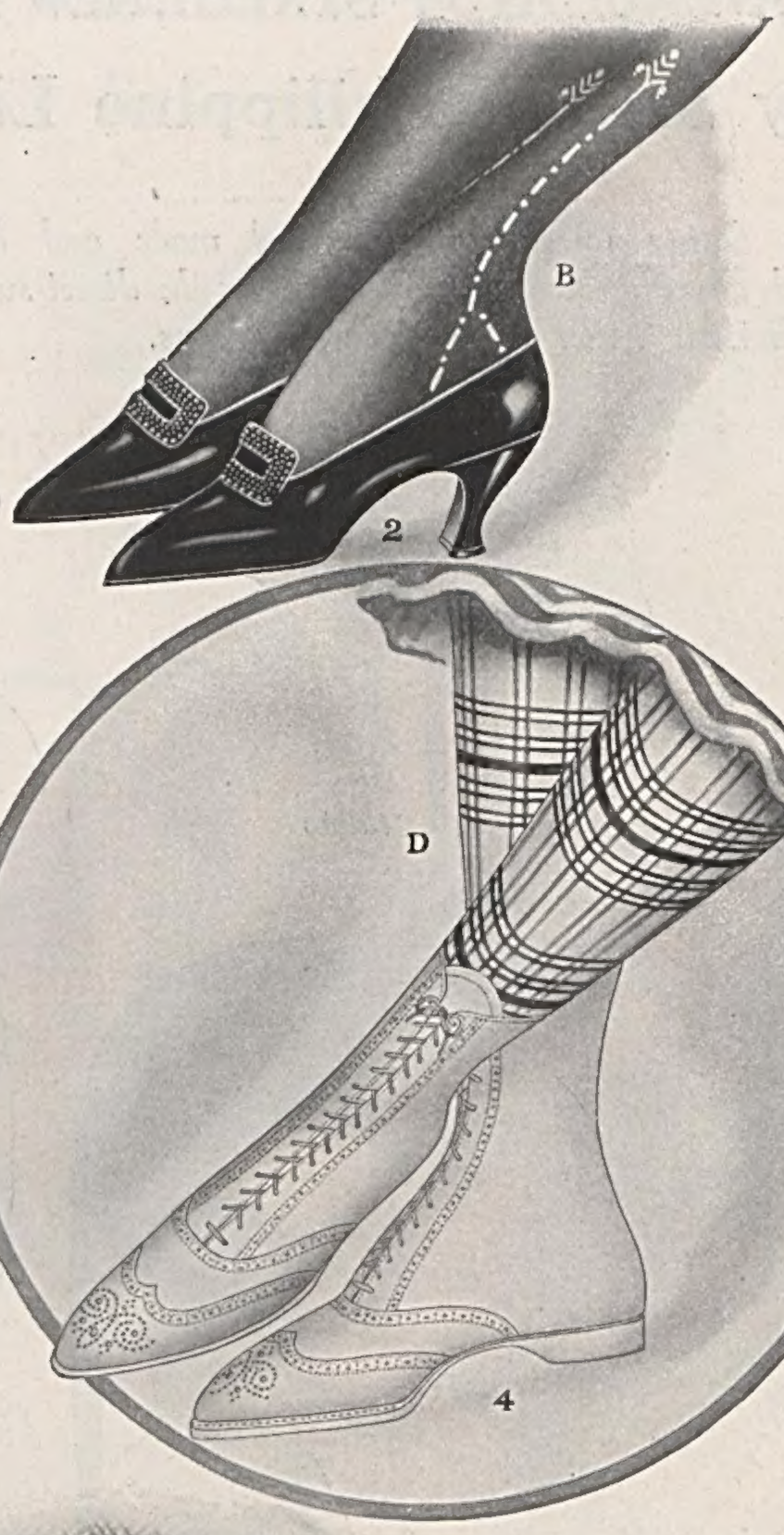
"LUISA"—Philippine envelope chemise of fine nainsook—hand made and hand embroidered in rose design. **1.95**
Regulation chemise to match. **1.95**

THESE SPECIAL PRICES PREVAIL DURING THE MONTH OF MAY ONLY

James McCreery & Co.

5th Avenue *New York* *34th Street*

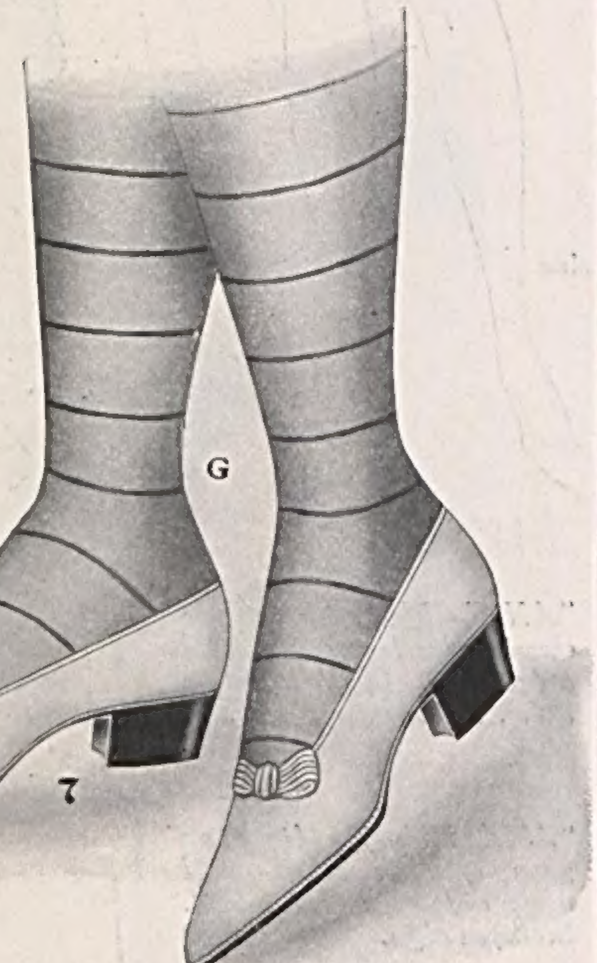












Specials for the Month of May

WOMEN'S SOROSIS SHOES AND HOSIERY

1—Smart Patent Leather or Dull Calf Pumps with Champagne or Gray Suede quarters. All Pearl Gray, Champagne and African Brown Kidskin. **8.50**

2—Patent Leather or Dull Calf Pumps; shapely narrow toe; high arched last; Louis XV heels. **7.00**

3—Pearl Gray Suede Pumps with contrasting Gray Kid quarters, beaded ornament. Field Mouse Brown or African Brown Kidskin with Suede quarters to match. **8.50**

4—New design White Buckskin Sport Boots; rubber soles and heels; same in Oxfords. **8.50**

5—Tan Russia Calf Lace Oxfords —imitation wing tip; low heels; same in Black Calfskin. **9.00**

6—Tobacco Brown Kidskin Ties with Havana Brown Kid quarters; also in White, Black and two-tone Gray Kidskin; Pearl Gray Suede. **8.50**

7—White Buckskin Low Heel Pumps. Same in Patent Leather and Black Calfskin. **7.00**

A—Thread Silk Hosiery; fine gauge; lisle tops and soles. Black, White and Colors. Pair **1.00**

B—Thread Silk Hosiery with hand-embroidered clox. Black or White. Pair **1.50**

C—Thread Silk Hosiery in Novelty ribbed effects. Black, White or Colors. Pair **2.00**

D—Thread Silk Hosiery; fancy stripes. Light or Dark Colors. Pair **1.75**

E—Silk Sport Hosiery with vertical stripes—White with Black, Tan, Green, Purple or Pink. Pair **2.00**

F—Thread Silk Hosiery in novelty striped effects in Rose, White, Black, Purple, Navy or Copenhagen Blue. Pair **1.75**

G—Thread Silk Hosiery with lisle tops and soles; striped effects in Black, White, Gray, Bronze and Navy Blue. Pair **1.00**

James McCreery & Co.

5th Avenue *New York* *34th Street*

Attractively Priced

WOMEN'S AFTERNOON DRESSES AND SPORT APPAREL

Interpreting the smartest ideas and expressing individuality and distinctiveness



Sport Hats

1—Bangkok Mushroom Hat with straw edge; ribbon band. **9.75**

2—Lisere Poke Hat with ribbon band; bow in front. **7.50**

3—Sailor with Jap Braid top and Peanut Braid facing. **6.50**

4—Java Top Mushroom Hat with rainbow braid facing and band. **8.75**

Afternoon Dresses

5—Smart Afternoon Dress of Navy Blue or black Satin; skirt gathered all around; barrel sides with straps and buttons; collar and cuffs of white satin; tie girdle. **27.50**

6—Afternoon Dress of Silk Lace in all Black or White over self-colored China Silk; bolero waist with deep satin girdle. **39.50**

Sport Sweaters

7—Glove Silk Sport Sweater; new belted model; variety of colors; attractive collar and cuffs. **14.90**

8—Silk Fibre Sweater with large sailor collar and sash; desirable colors. **10.90**

Sport Suits

9—Sport Suit made of Wool Jersey—new and attractive model with a large convertible collar; fetching pockets and cuffs; sash finished with buckle in back; skirt has belt and pockets; self-covered buttons. **26.50**

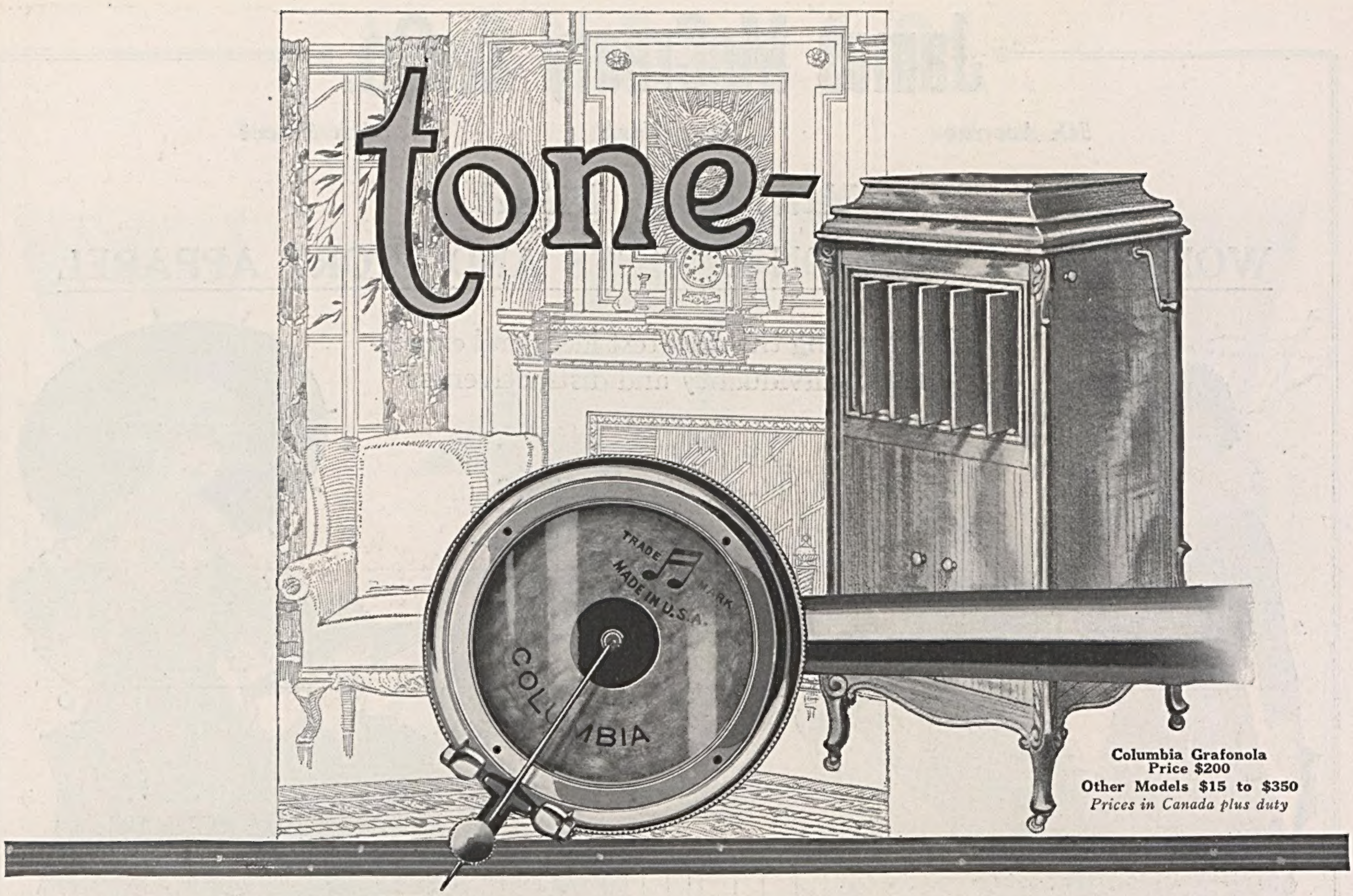
Sport Coats

10—Beautiful smart Coat of La Jerz Silk; a pretty full model with silhouette pockets; belt, collar, cuffs, revers, bottom and pocket facing of White Bedford Cord. Green, Rose, Gold and Copenhagen Blue. **28.00**

Sport Blouses

11—Stylish Blouse of Pussy Willow Silk—stripes in pastel colors; pointed collar and tie of White Pussy Willow Silk. **7.95**

12—Smart Blouse of White Washable Satin with pearl buttons; collar may be worn high or low. **7.95**



Columbia Grafonola
Price $200
Other Models $15 to $350
Prices in Canada plus duty

THE RECORD played on the Columbia Grafonola is more than a record—it is *reality*. Through the marvelous Columbia reproducer, every individual musical pulsation—every modulation of every note comes back with volume and *warmth* the same as the original itself.

The splendid *resonance* so essential to reproducing orchestral music; the *delicacy* needed to carry the notes of whispering woodwinds and murmuring strings; the ability to convey the *living warmth* that gives great voices their personality—these make up the miraculous perfection of the Columbia reproducer and Columbia TONE.

Clear, natural, brilliant, true—these words are hardly enough to describe it. Only *one* word can truly tell all that "Columbia tone" implies—and that single word is: LIFE!

Look for the "music-note" trade-mark—the mark of a genuine Columbia Grafonola.

Columbia Grafonola

Columbia Records TRADE MARK
Note the Notes

B. Altman & Co.

FIFTH AVENUE - MADISON AVENUE
THIRTY-FOURTH & THIRTY-FIFTH STREETS
NEW YORK

Special Mail Order literature sent on request



A—Black Satin Bathing Dress, with Chinese decoration; pique collar $21.00
Rubber Hat, two-toned, trimmed with rubber daisies $1.45

B—Bathing Dress of navy blue French wool jersey, hand-stitched in colored worsted; collar of white pique $24.00
Rubber Cap, trimmed with plaiting and rosette 50c

C—Black Poplin Bathing Dress, with white, green or blue trimming $8.50
Rubber Tam-o'-Shanter 1.10

D—Black Satin Bathing Dress in coat effect, buttoned in front; with slit pockets and a patent leather belt; collar of green, blue or purple crepe de Chine $21.00
Beach Sailor Hat of striped rubber 1.50

E—Slip-on of French wool jersey, in rose, green, navy, Copenhagen or purple, trimmed with black satin bands; with black satin combination $22.00
Coolie Hat of rubberized Oriental silk, faced with black satin $3.25

F—Child's Bathing Suit of wool jersey, in rose, navy or Copenhagen, trimmed with white; sizes 4, 6, 8 and 10 years $2.90
Rubber Cap, two-toned, trimmed with rosette 45c

NOTE—Combinations are included in Models A, B, C and D

With the exception of Model F, the garments illustrated are equally suitable for Women or Misses.



Don't let perspiration ruin your nicest dresses when a little precaution would save them.

Another gown ruined by perspiration!

How often through the summer do you take off the sheer dress or blouse worn perhaps only an hour or two to find it discolored—ruined—perspiration-stained

If excessive perspiration has annoyed and embarrassed you, just when you wanted to be daintiest and freshest, read how these women keep themselves absolutely dainty—how they can now keep their gowns, even under the arms, always immaculate.

Does perspiration ruin your gowns?

Then this is what Odorono—the toilet water for excessive perspiration—does for you. It will divert the excessive perspiration from your under-arms, leaving them sweet and dry so that you will need no further protection for your loveliest gown on the hottest, stickiest day; or, if it is your feet or hands which trouble you most, Odorono, applied only twice a week, will keep hose and gloves unstained, fresh and clean.

Odorono was first originated by a physician for his own use. It is pleasant to use and absolutely harmless.

There is only one way to be *sure* you are always dainty

Every woman longs to be sure she has the fresh, crisp appearance that is the stamp of the dainty woman. There is one way to be sure you are always dainty. Two or three applications a week of this exquisite, unscented toilet water—Odorono—makes perfect cleanliness sure. It prevents perspiration annoyance, both odor and moisture, wherever it is applied.



"I used to ruin all my dresses under the arms, but since using Odorono, I do not have to worry with dress shields."
Mrs. A. A. Hartzo,
Oil City, La.



"Until I tried Odorono for my feet, I used numerous remedies but all to no account. Odorono has helped me wonderfully."
J. Goodman,
Denver, Colo.

Don't be old-fashioned

Don't risk having the slightest trace of perspiration annoyance about you; don't ruin your very nicest clothes when a little precaution would save them. Don't be old-fashioned. Read what Odorono means to these people!

Get a bottle today. At all toilet counters in the United States and Canada, 50c and $1.00, trial size, 25c. By mail postpaid if your dealer hasn't it. Address The Odorono Company, 305 Blair Avenue, Cincinnati, Ohio.

If you want to know more about perspiration, and how to regulate it, write for booklet, "The Truth About Perspiration." If you are troubled in any unusual way, won't you write us? We will gladly answer any special questions you wish to ask. See address above.

Odorono is used and endorsed by the leading physicians of the country. Your physician will recommend it.



"I applied Odorono the night before the fourth and was not troubled with perspiration although I attended a dance and rode 53 miles in an auto."
Mrs. H. L. DeLaney,
Palmdale, Fla.



Applied to armpits, neck, feet, forehead—Odorono not only does away with all perspiration odor, but eliminates the moisture as well, leaving the parts naturally dry and dainty.
Get a bottle today.



Opening of the New Trading Post

At Madison Avenue and Forty-fifth Street

"Where the Blazed Trail Crosses the Boulevard"

HERE at last is the building that is built for all outdoors. Having well earned the title of "The Greatest Sporting Goods Store in the World," the Abercrombie & Fitch Company is thoroughly sustaining it in opening what is by far the largest and best equipped building in the world devoted exclusively to the sportsman and sportswoman.

This new trading post of the sportsman, in the heart of the metropolis, to outward appearance a majestic structure unusual because of its unusual grace and dignity, *actually brings the blazed trail to the boulevard.*

* * *

Its keynote is the song of the lonesome pine. Its vista is the blue haze of the Rockies. Its atmosphere is the bracing breath of balsam.

* * *

This is the Pike's Peak — the Marshall Pass—among the business buildings of the City of Magnificent Structures, rearing its roof in the famous cluster of the world's greatest hotels, and appropriately opposite that Grand Central Station where the sleepers go and come, to and from the big playgrounds of red-blooded Americans.

* * *

Armored rifle ranges below the street—an Adirondack lodge on the roof—a fly-casting tank, with running water—these are some of the features which quicken the throb of the sportsman's heart.

* * *

The camping goods department, on the fifth floor, is the heart of the institution—a picture unique in American merchandising. The outdoor man and woman find themselves in the midst of mountain camps, automobile camps, fishermen's camps, soldiers' camps—every form of camp ever known, with every requisite for every outdoor-life comfort and emergency.



* * *

The second and third floors—fitted for their purposes as no floors in New York were ever fitted before—will be the talk of all womankind. They are devoted to sporting dress in its completeness and in its Abercrombie & Fitch originality and correctness. The new Spring and Summer clothes are now on display.

* * *

Like every other department of the Abercrombie & Fitch business, it has been expanded in keeping with the new building. There are scores upon scores of new models, exclusive to this house, from the buckskin raiment of the huntress to the smartest casino models in sporting silks.

Golf suits, town and country suits and dresses, motoring suits and topcoats, fishing and hunting clothes, western riding and ranch suits for trips through the national parks—hats, boots, shirts and hosiery for every outfit.

The largest assortment of sporting apparel for women ever shown in any establishment.

Write for New Booklet Illustrating Women's Summer Sporting Clothes

Abercrombie & Fitch Co.

EZRA H. FITCH, President

Madison Avenue and Forty-fifth Street, New York

"The Greatest Sporting Goods Store in the World"



LILY OF FRANCE CORSET



THE Lily of France is a beautiful corset, worn by beautiful women to make them more beautiful. $3.50 to $35.00 at Quality Stores.

Handsome booklet of new Spring Styles sent on request

LILY OF FRANCE CORSET CO., 19th Street—Sixth Ave., New York

Outfitting Mademoiselle in the Paris Way—via WANAMAKER'S

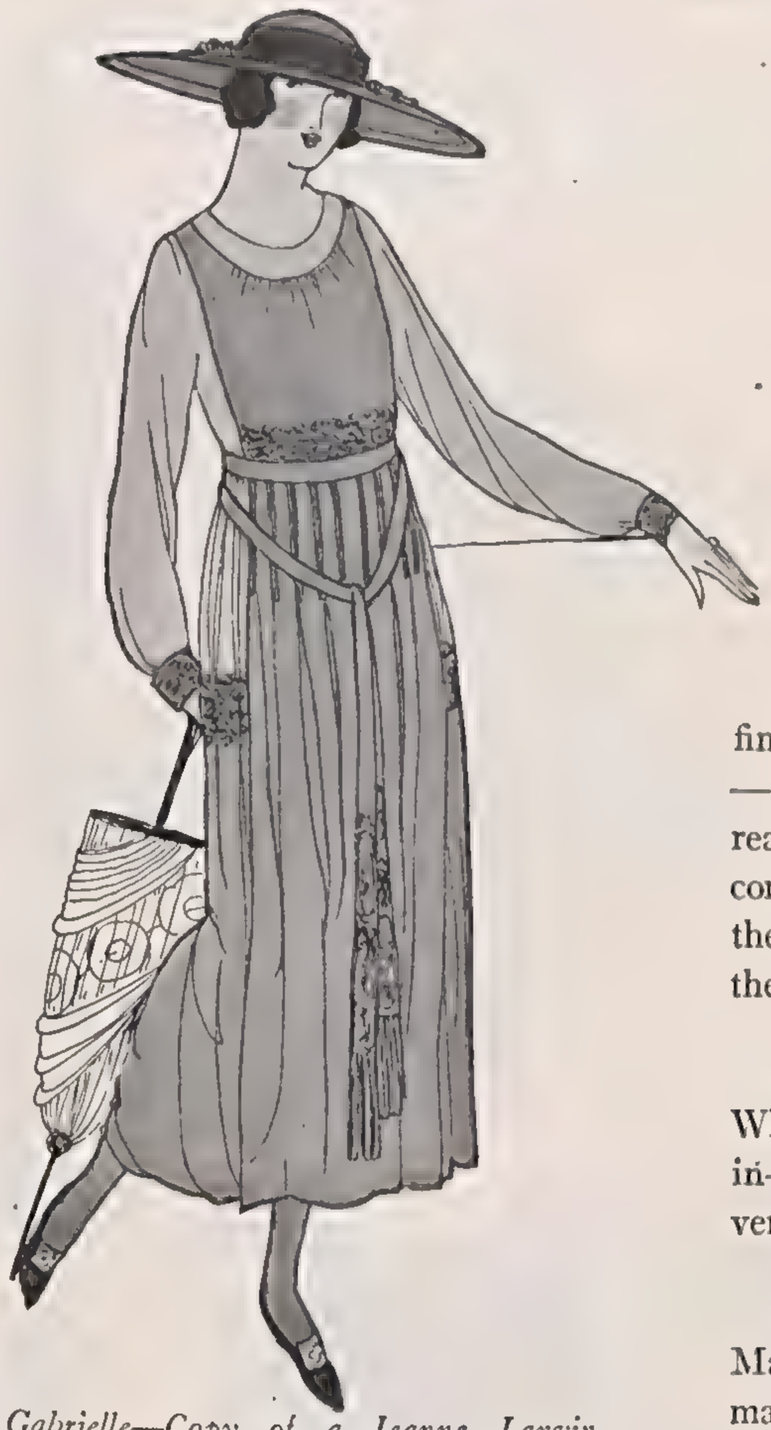
If Mademoiselle were to search Paris, she would not find a more charming frock than the Jeanne Lanvin model —upper left corner—it is simple and unusual. For this reason we have copied it both in all silk and in serge combined with satin. The ends of the sash are unique—they are of narrow pieces of the material, but they give the effect of fringe.

The sports skirt is also the creation of Jeanne Lanvin. Who else but that clever couturiere would have thought of in-setting bands of another color to give the effect of inverted pleats?

The revival of gingham is particularly fortunate for Mademoiselle, as there never has been a more truly girlish material for Summer frocks. Orders should be placed early, as fine imported ginghams are becoming scarce.

The hats, although inexpensive, were created by a Parisian modiste—the director of our Salon Français.

These modes for girls of 14 to 20 years are exclusive with the John Wanamaker Store, New York.



Gabrielle—Copy of a Jeanne Lanvin model; navy blue crêpe meteor, combined with beige or gray crêpe meteor; also, navy blue serge, with black satin; embroidered in dull gold threads; $39.50
Hat of Belgian straw and taffeta, trimmed with wee bouquets; any color; $15



Clotilde—Copy of a $140 sports suit; in wool jersey; jade blue, rose or white. Note the knife-pleated back and the clever cuffs; skirt has wide girdle and large pockets; $32.50.
Amazon hat of vari-colored straw; ornament of fluted ribbon in any color; $8



Fanchette—Copy of a skirt by Jeanne Lanvin; in wool jersey with cleverly inset bands of another color to give the effect of inverted pleats. Maize with peach, gray with jade blue; peach with rose; $13.75
Flexible sports hat of ribbon (any color) combined with white straw; $12



Valerie—Frock of imported checked gingham, trimmed with white piqué and pearl buttons; blue, brown or green; $17.50

Margot — Shirtwaist frock; skirt of imported plaid gingham buttons on to blouse of white linen, trimmed with the gingham; $17.50



Clementine—A shirtwaist frock which is the essence of simplicity; in fine tub silk; white or dainty pink. Skirt is simply fashioned with three wide pleats and deep hem. Double collar is bound with silk; bound buttonholes; $22.50
Hat of taffeta and straw—any color—unique motif in seed colorings; $12

Coats and Skirts for Out-of-Doors

THE "Tonneau Silhouette" of the coats and the wide sweep of their collars; the graceful lines of the skirts and their welcome pockets; the serviceability and color of the fabrics; the very smartness of the styles—such are the distinctive features which recommend these garments and give to them their *raison d'etre.*

Expert shoppers give all mail orders personal attention and orders are sent parcel post prepaid with the privilege of return, if return is promptly made.



M—Shirred with a heading of smart contrasting shades, the pockets of this taffeta skirt seem to be imitating the waist line in effect. It comes in black or blue only and is of a lustrous, soft quality. $10.00

N—*White wash satin*, a crush belt and pocket flaps fastened with big pearl buttons, make this shirred skirt irresistible. One may have it either in wool jersey or silk poplin in colors white, gold or kelly green. $15.00



O—The big bone buttons, self-toned, that fasten the side, together with the soft shirred pocket that adorns the other side, lend distinctive touches to this skirt which may be had in *white wash satin*, white, gold or green jersey or silk poplin as one prefers. $15.00

P—This pleated coat of fine wool jersey, grey, collared and buttoned with green, makes a delightful contrast to the usual flowing lines. Also in gold or green with contrasting shades in collar and buttons. $39.50



R—Lupine, a very new material, is demanded to fashion this coat for sports. Contrasting satin effectively adds its touch to collar and cuffs. There are big patch pockets for comfort and the fullness is confined by a belt of the jersey run through rings harness fashion. Either in rose, beige or gold it represents the ideal Sports Coat. $25.00

Q—Flaring from a deep yoke at the back which becomes a belt when it reaches the side seams, this coat is of gold Bolivia lined with soft Peau de Cygne The unique pockets and the buttons of bone. Its other shades are rose, apple green and beige. $39.50

STEVENS BUILDING

CHAS·A·STEVENS & BROS.

CHICAGO ILLINOIS



A decorative and useful guest-room water set: tray of delicate white enamel wicker with center of colored glass to match colored enamel Thermos jug. Tray: $4.00. *Quart size Thermos jug:* $8.50; *pint size:* $7.50. *Crystal glasses, each:* 35c



A unique toilet bottle set for guest-room bath, of colored frosted glass, marked "Listerine," etc., held in a container of white enamel wicker with colored rim and handles. Container 12 x 3⅛ inches: $3.00. *Bottles, extra, each:* $1.00



A most graceful tea or service wagon of white enamel finely-woven wicker, with removable upper tray and lower shelf of cretonne-under-glass, rubber-tired wheels, 26 inches high over all: $23.00. *China tea service, extra:* $9.50



A most convenient telephone desk and padded stool of white enamel finely-woven wicker: shelves of cretonne-under-glass, for writing and directory, stationery rack, 30 inches high over all: $24.50. *Telephone register, extra:* $6.00

ESTABLISHED 1845
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Mark Cross

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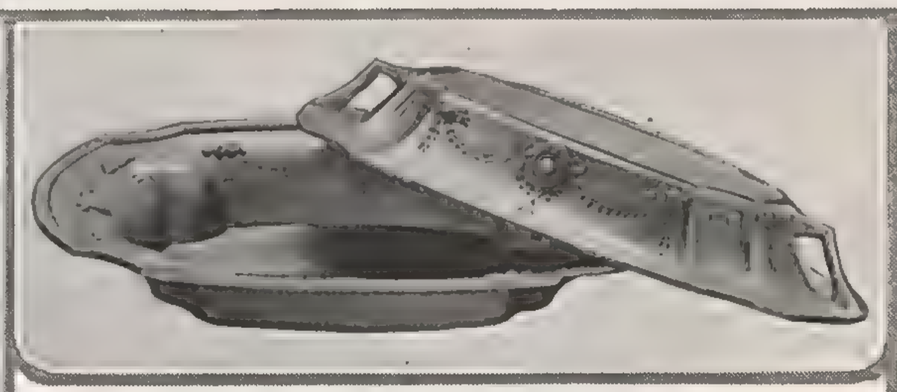
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NEW YORK

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LONDON	NEW YORK	BOSTON

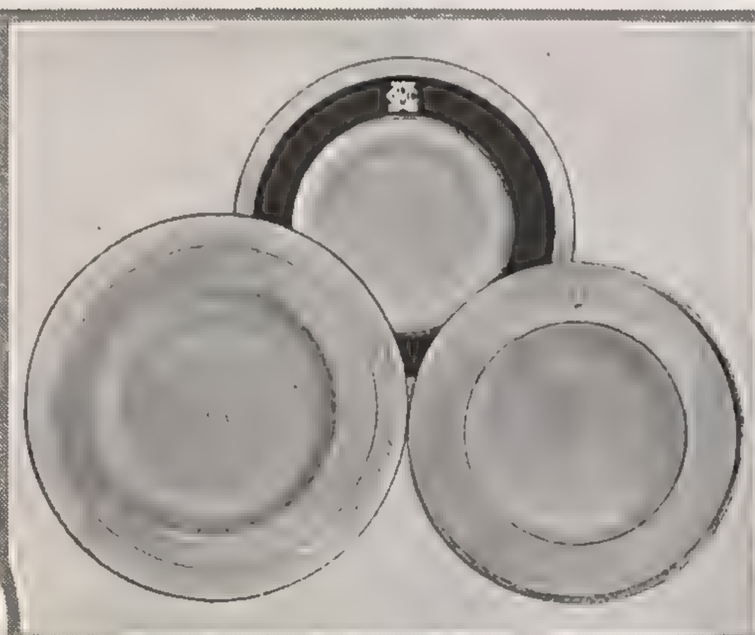
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(Illustrated Catalogue Upon Request)

Answering Your Wedding Invitations





V2051. *A useful article in the dining room is a covered dish, with a cover that can be used as another dish. This is of Sheffield, butler finish, Adam design, Price,* **$15.00.**



V504. *An entirely new idea is this sterling Silver-Mounted china. White Service Plates with heavy silver band (at left)* **$95** *a dozen; with narrow silver band (at right)* **$60;** *with Cobalt blue border and heavy silver edge (above)* **$100.** *Monograms from* **$9** *a dozen up.*

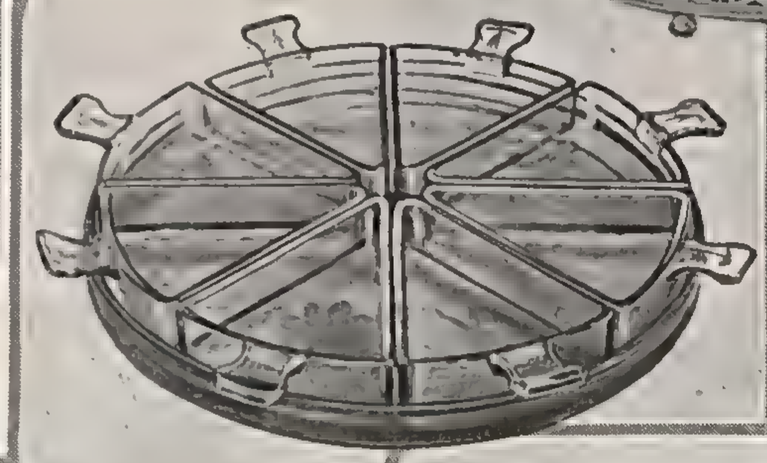


V6585. *The brown lacquer inlay border of this mirror is cleverly laid between two mouldings of burnished gold. The mirror is 18" wide and 31" long; and the price is* **$12.00.**

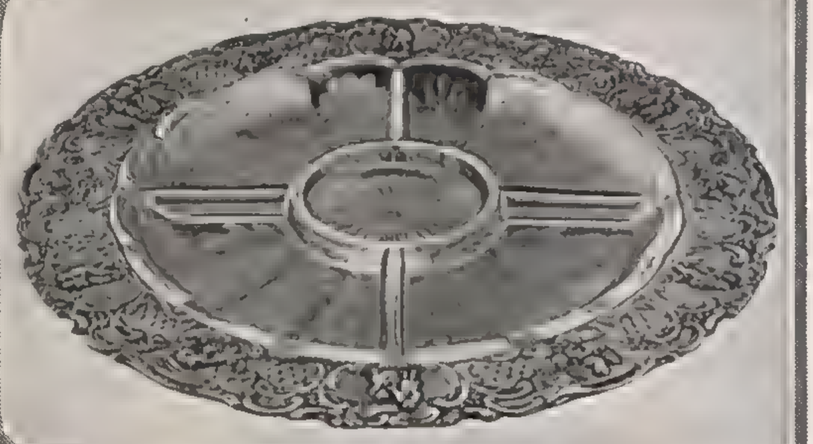
V2431. *Sterling Silver mountings make this crystal ware new and distinctive. Prices per dozen: Goblets,* **$30;** *Champagnes,* **$30;** *Claret,* **$28;** *Highball,* **$30;** *Cocktail,* **$25;** *Monograms per dozen; Diamond-shaped,* **$15;** *script-entwined,* **$18.** *Set as illustrated, without monograms,* **$130.**

V2044. *When your menu calls for hors d'oeuvres, it calls for an exquisite set of engraved glass—like this one. Flower design; 8 compartments with handles; and tray, 12" in diameter. Price,* **$5.**





V2052. *Pyrex glass ovenware is ideal for dishes en casserole; and Sheffield is ideal for the table. In this piece, you have both. Price,* **$7.50.**



V2049. *This heavy, hand-hammered Sheffield Pitcher is a piece worthy of serious consideration. Price* **$12.50.**



V523. *A fine 8-day movement makes it a clock for every day in the week. White dial, black figures; mahogany case, 8¼" high, 9¼" long, 3" wide. Price,* **$6.50.**





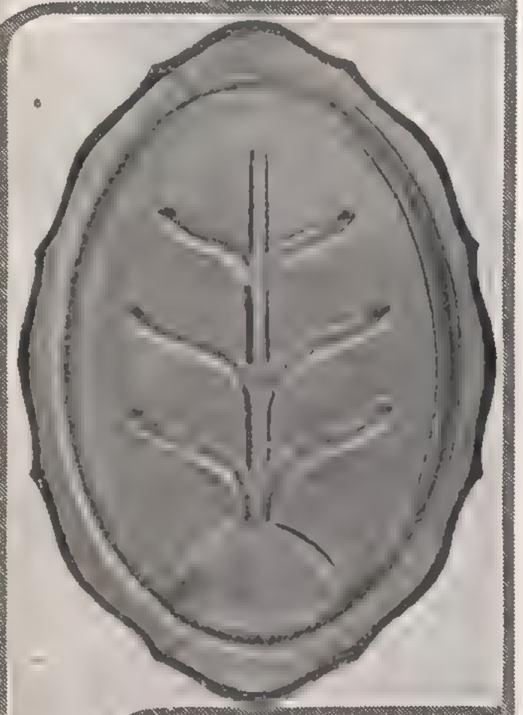
V2050. *The richness of massive Sheffield, in a Dutch silver design, is splendidly shown in this relish dish, with its engraved glass lining. Price,* **$17.50.**

V2053. *A generously proportioned Well and Tree Platter, 17" long, of bright Sheffield. Regularly* $18 — *specially marked,* **$10.00**

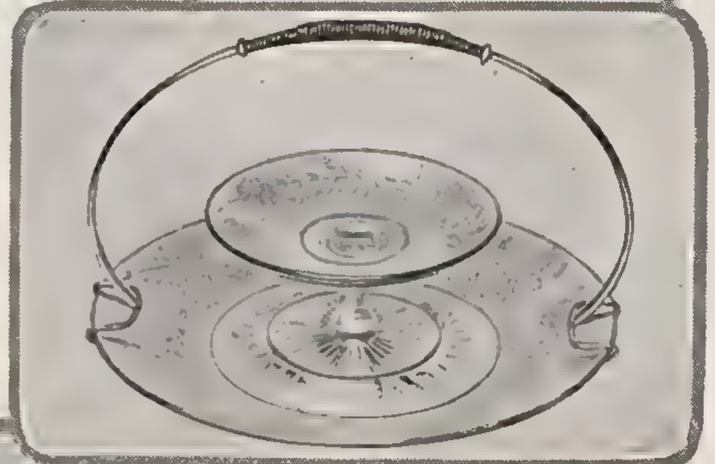
V6015. *The conventional bow knot and flowered top of this antique gold mirror make a particularly attractive design. 16" wide, 22" long. Price,* **$7.50.**



V3423. *Wedgwood china is always good. In this cream-colored, footed salad bowl, the grape and leaf design is particularly effective. 8" in diameter, the price is* **$10.00;** *10" in diameter,* **$12.00.**



V24. *Cracker and cheese dish of engraved glass, 10" in diameter with a butterfly and flower design. The silver plated handle, with a wicker center fits any dish from 11" to 13" in diameter. Costs* **$2.50.** *Dish and handle complete,* **$5.**



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V19805. *Adjustable to any position are these carved wood frames of burnished gold. They show a 6"x8" picture; and cost* **$5.00.**

OVINGTON'S
314 Fifth Avenue
NEW YORK





V3425. *This exquisite, creamy-colored vase of Wedgwood china is a remarkable value. It is 10½" high and 6" in diameter. Price.* **$6.50.**



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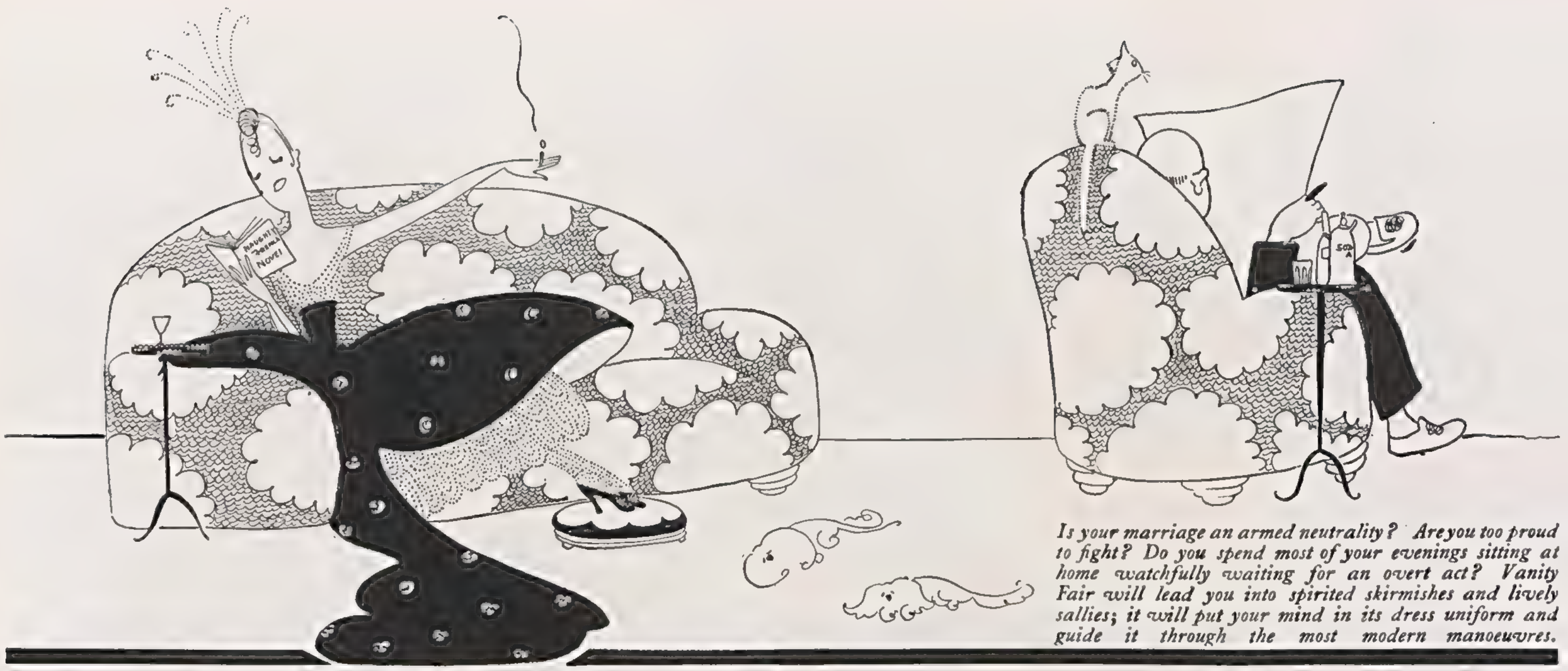
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Mills, General and Sales Offices
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New York Office, 212 Fifth Avenue

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Is your marriage an armed neutrality? Are you too proud to fight? Do you spend most of your evenings sitting at home watchfully waiting for an overt act? Vanity Fair will lead you into spirited skirmishes and lively sallies; it will put your mind in its dress uniform and guide it through the most modern manoeuvres.

Do you work at being Married?

Before you married HER

You spent hours on your ties and half your salary on orchids, and no end of effort in thinking up things that might amuse her—the smart place for luncheon, the right play for her to see, the new book for her to read, the clever story for her to tell.

In short, you WORKED at being a lover.

Before you married HIM

You tossed about at night thinking up things that would amuse him. You spent hours in planning a new frock, or a new dance, or a new mood, or a new bon mot to delight him. You wore your mind to a shadow figuring how you could break him of singing tenor, and still retain his love.

In short, you WORKED at being lovable.

Now that you're married—

Do you, sir, bury yourself in the market page at breakfast? Do you, madam, converse about the misdeeds of the cook and the modiste's perfectly unaccountable bill? Do you, sir, ever surprise her with a knowledge of a new dance or a new opera? Do you madam, ever startle him with a clever story or a new slant on life?

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THE STAGE: First Night and behind-the-scenes views of the newest plays—with portraits.

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SPORTS: An illustrated panorama of golf, tennis, football, racing, polo and a dozen other outdoor and indoor sports.

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It will keep you from settling down in the marital ooze. It will keep you in touch with all that is stimulating, novel, and amusing in metropolitan life. It will keep you *au courant* of the arts, music, theatre, sports, dances, operas, fashions, and gaieties of this extremely complex modern life. A copy of Vanity Fair on your library table every month will rejuvenate your mind, broaden your interests, save you from stodginess, and make HER—or HIM—sit up and take notice.

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DOGS AND MOTORS: Photographs of the best-bred dogs and the best-built motors, with descriptions and timely discussion of them.

SHOPPING: An index to the best shops—what they sell; and a shopping offer that is bound to interest alert men and women. And a cover in colors.







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STYLE 183. A trim, graceful, Windsor grain, genuine seal bag with gold-plated trimmings, moire silk lining, Belber Fitall Equipment for carrying your toilet articles conveniently. A bag both distinctive and serviceable.

STYLE 814 A truly beautiful trunk. Made of 3-ply veneer, covered and interlined with heavy vulcanized fibre, making a 5-ply construction. Heavy steel trimmings, brass plated. Lined with high grade sateen and has two convenient trays. Drawer bolts and best grade solid brass lock.

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IT MEANS MORE THAN SERVICE—more than appearance—more than convenience. Belber Quality means all of these things combined in traveling goods with a skill which produces that indefinable, but unmistakable effect of *quality*. Belber Traveling Goods make an irresistible appeal to the woman of discrimination who realizes that her choice of luggage reflects her taste almost as much as her choice of clothes.

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You will especially appreciate the handiness of a Belber Wardrobe Trunk. Special drawers and compartments are provided for everything—dresses, hats, shoes, jewelry, etc. At the journey's end even the daintiest frocks are ready to wear without re-pressing. And a Belber Wardrobe Trunk is so easy to pack!

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Belber Traveling Goods are on sale by good dealers everywhere. The Belber Trade Mark is the sign of quality—look for it.

We have prepared a beautiful book, "Outwearing Travel," which illustrates and describes Belber Trunks, Bags and Suit Cases. It will be mailed upon request.

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Vanity Fair UNDERSILKS



IN THE SPRING THE YOUNG GIRL'S FANCY TURNS TO THOUGHTS OF TROUSSEAUX!

"MERE MAN," when he reads the words Vanity Fair probably thinks of Becky Sharp and her ways of guile—to a woman, Vanity Fair means daintily durable glove-silk underwear, pink or white.

Silken vests of every style. There are those with rounded neck and those with ribbon shoulder straps; or, if you like, an evening model in elastic top and no straps at all. You get four precious inches added in the Vanity Fair extra-length vest—a genuine comfort in these days of the long-hip corset.



A Vanity Fair evening vest—one that stays in place, too. The elastic top holds it gently but firmly in position.

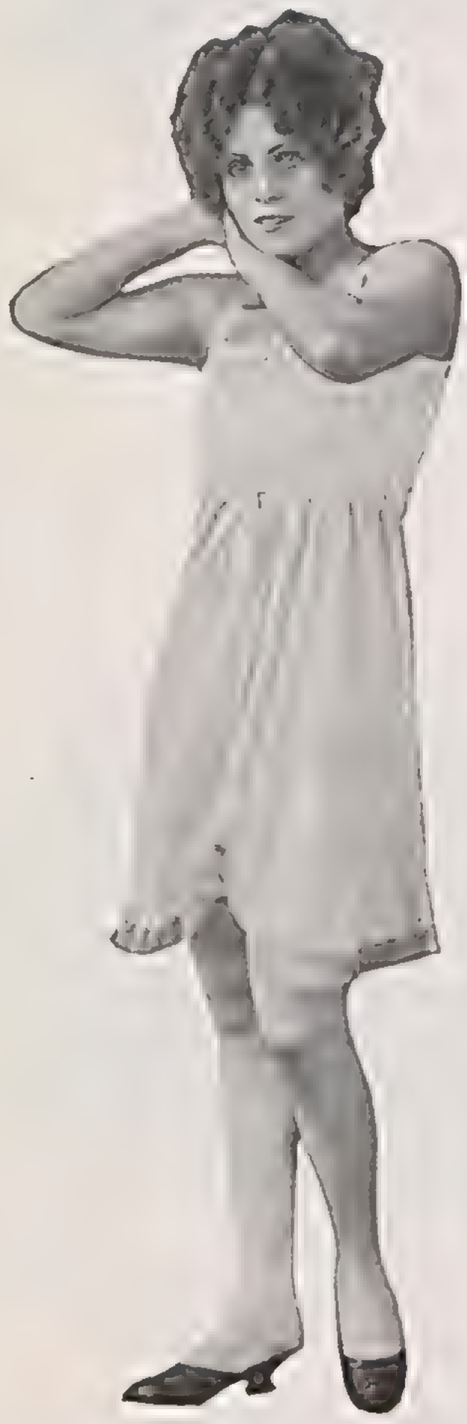
Still more popular are the union suits, clingingly, curvily cut to the lines of the body. You have the same choice of rounded neck or ribbon straps as in the undervest.

Then comes the envelope chemise. It's hard to make a selection in Vanity Fair envelopes—each one you see is more charming than the last. There's the empire that Miss Maxwell is wearing; others with deep bands of heavy, creamy lace to form a straight yoke, and myriads of designs that words and pictures don't do justice.

A dainty empire envelope of Vanity Fair glove-silk. Bands of soft white net trim the edge.

Miss Vera Maxwell of "The Century Girl" is a Vanity Fair enthusiast. This is her favorite style nightie.





Nightgowns of Vanity Fair glove-silk, and pajamas that are quite as feminine, have won the heart of the trousseau girl. They're more alluringly silky than anything else and give such excellent wear.

If you've been racking your brain and searching the shops for just the dainty gift for that all-important baby, you'll be charmed with the new baby gown of Vanity Fair glove-silk, in pink or white.

For the sports and tailored damsel there is a delightful set—a pair of Vanity Fair knickers with French elastic bottom and a camisole that lends a shimmer to the filmy blouse.

There's not a need in the realm of underapparel that the designers of Vanity Fair have overlooked, even to a glove-silk brassiere. You don't know how cool and comfortable a brassiere can be until you have worn a Vanity Fair.

When you want glove-silk underwear of the better kind and at attractive prices, ask for Vanity Fair—made of the glove-silk used in Vanity Fair Silk Gloves.

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Anna Held

"Can't tell you the comfort I am getting out of my Goodwin Corset. I feel human in it and my friends tell me I 'look' human; so what more can a human ask?"

Sincerely,

Trixie Friganza

"In all my 'Experience' with corsets I have found none to compare with the Goodwin, it gives such comfort and ease in my stage work."

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Peggie O'Keefe

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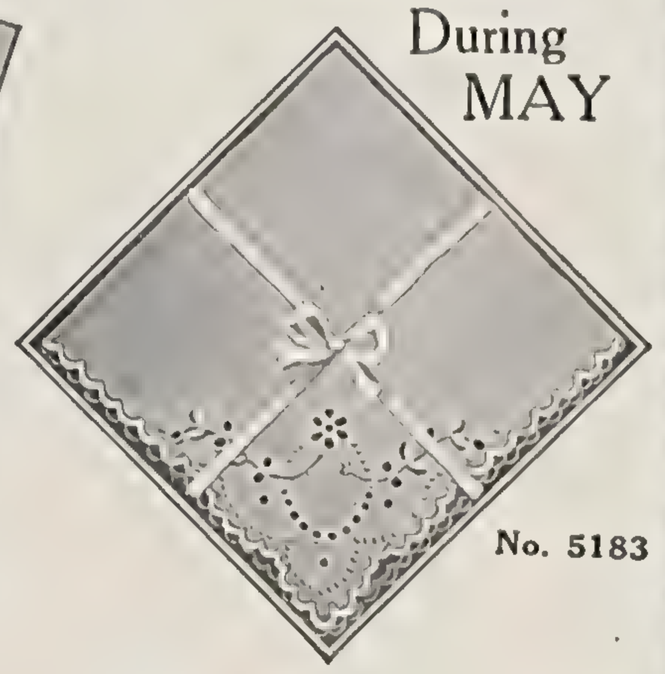


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2x2½ yds.	9.50 ea.	2½x2½ yds.	12.00 ea.
2x3 yds.	11.25 ea.	2½x3 yds.	14.50 ea.
2¼x2¼ yds.	10.25 ea.	NAPKINS	Sale Prices
2¼x2½ yds.	11.00 ea.	Breakfast Size	10.50 doz.
		Dinner Size	13.50 doz.

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NAPKINS

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A copy of our May Sale Catalogue Sent on application



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2x3 yds.	10.75 ea.	2½x3 yds.	13.50 ea.
2¼x2¼ yds.	8.25 ea.	NAPKINS	Sale Prices
2¼x2½ yds.	9.25 ea.	Dinner Size	10.75 doz.

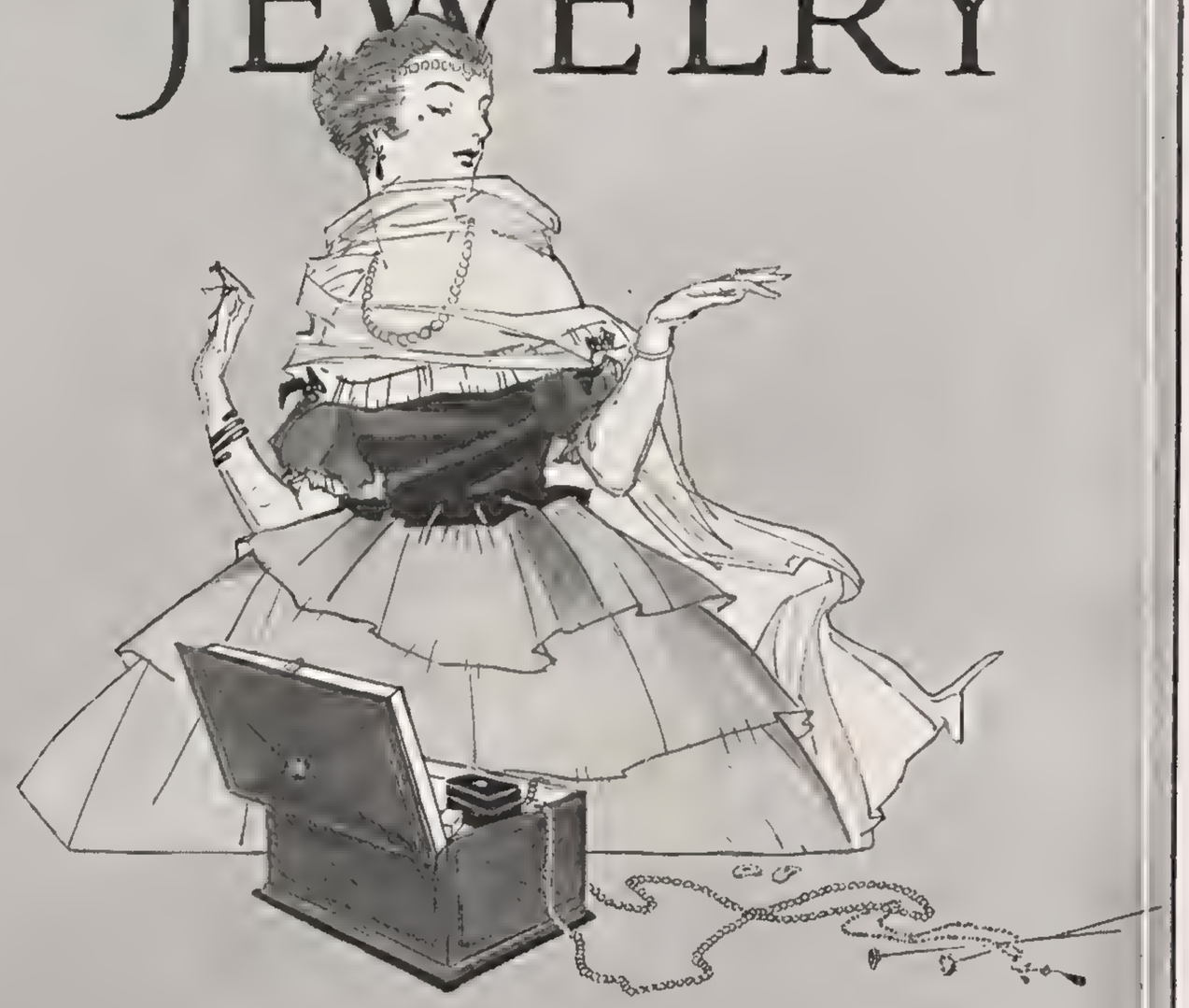
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by

OSTBY & BARTON COMPANY





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This new jewelry is created in America by the old established house of Ostby & Barton, who have retained the leading designers of this country and Europe.





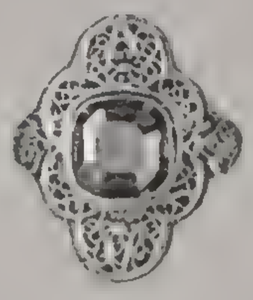
It is made a piece at a time—each Ring, Brooch and Pendant the individual work of one of a few craftsmen of exceptional skill and feeling for design.

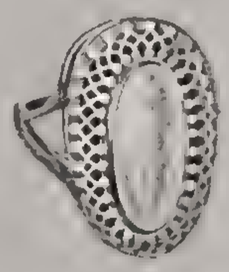
The Costume Rings, Brooches and Pendants are executed solely in genuine precious and semi-precious stones, set in 14K white gold (*with the color and luster of platinum*), yellow gold and green gold.



It is necessary to ask for this exquisite new Jewelry *by name—Costume Jewelry*—of representative costume shops and department stores in the larger cities, and of first-class jewelers.













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WOLF HEAD UNDERMUSLINS

Edmund Frederick
1917



New York



New York

VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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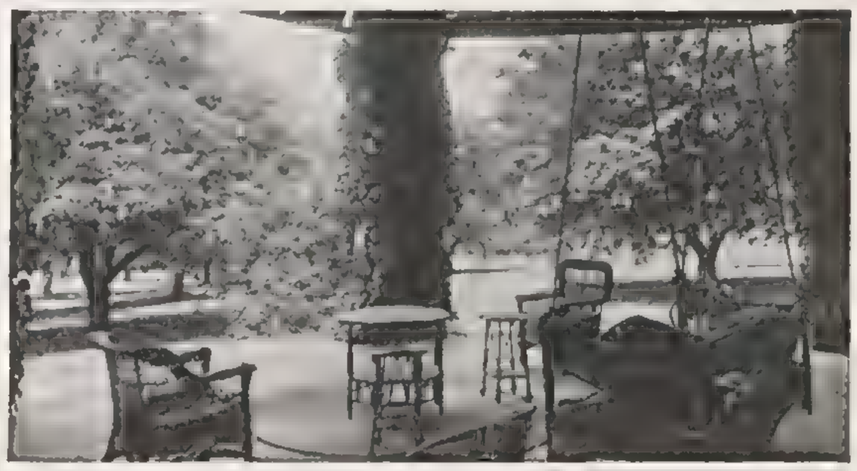
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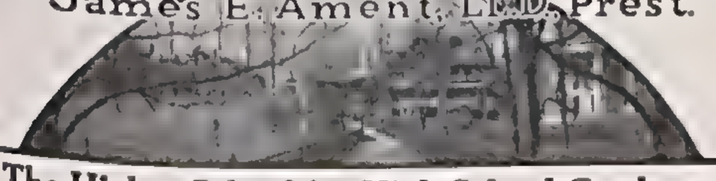
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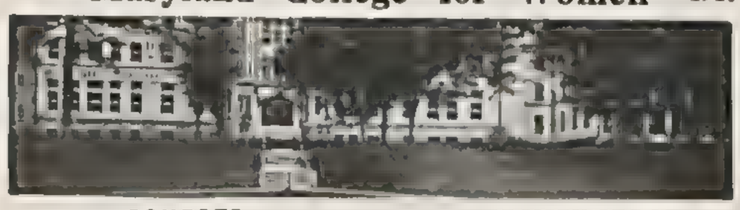
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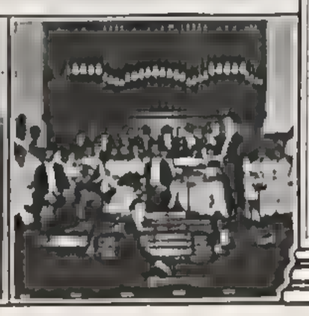
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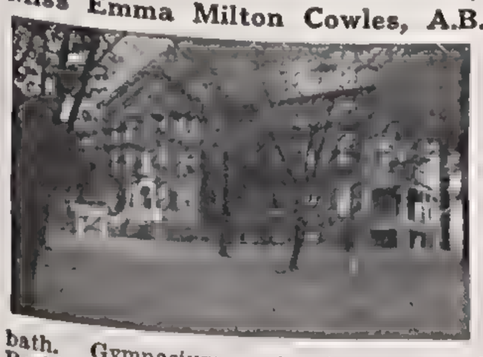
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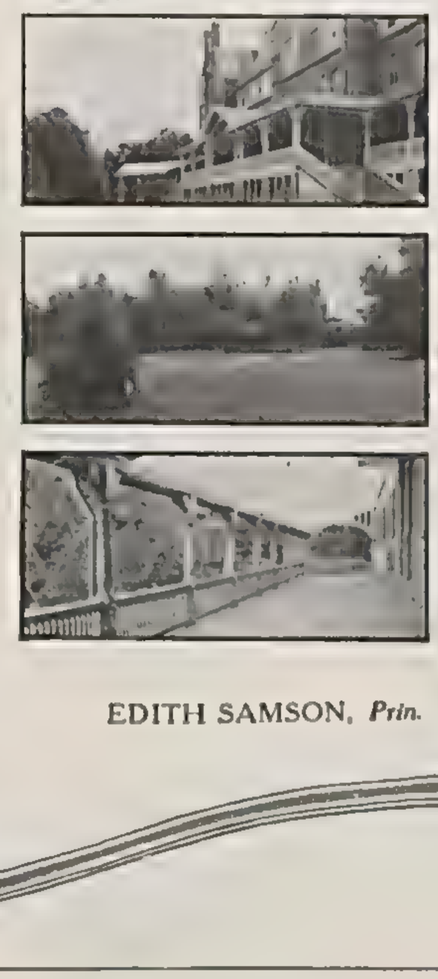
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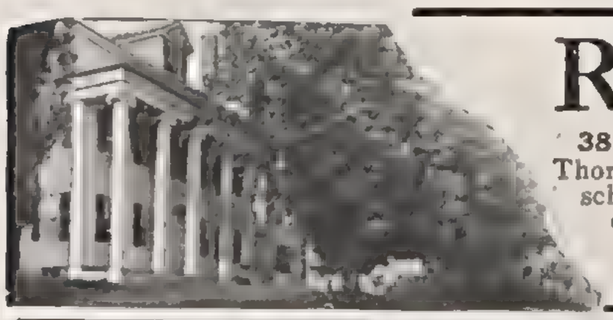
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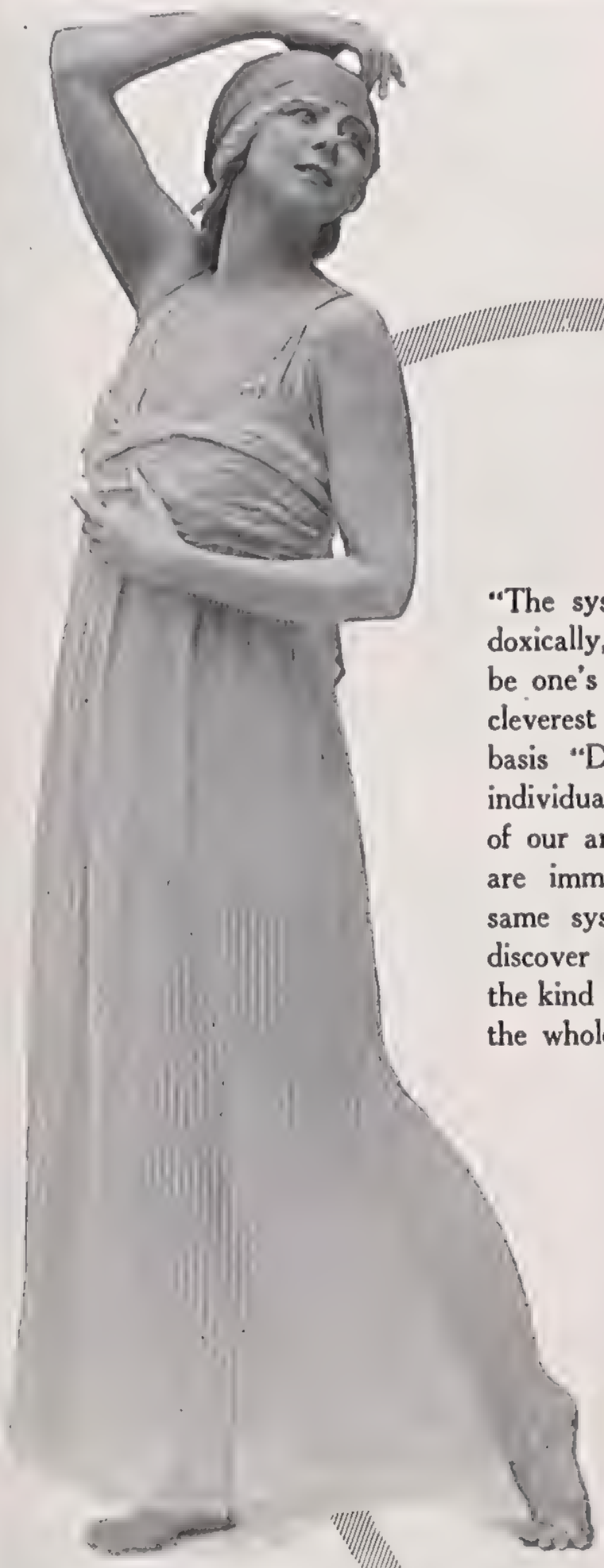
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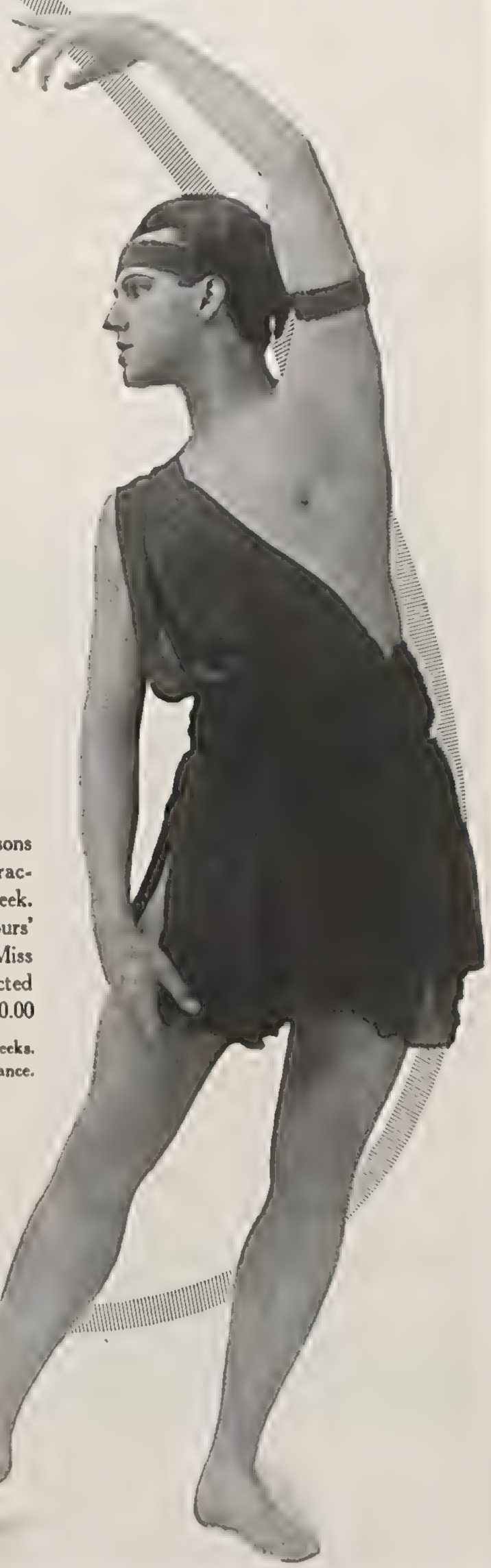
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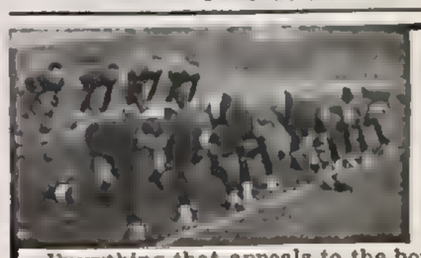
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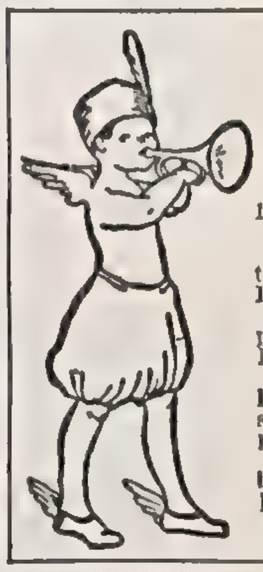
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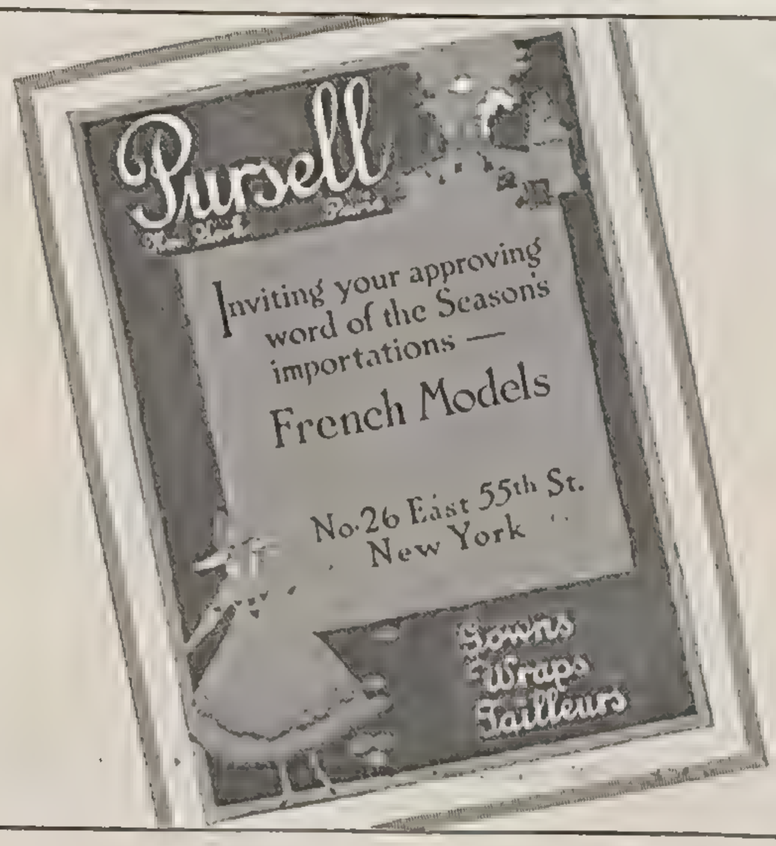
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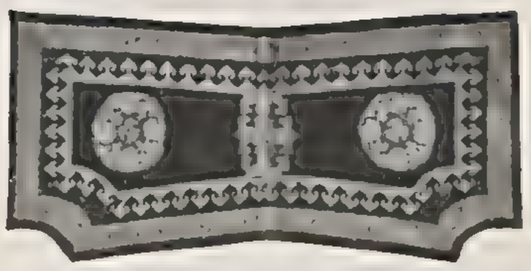
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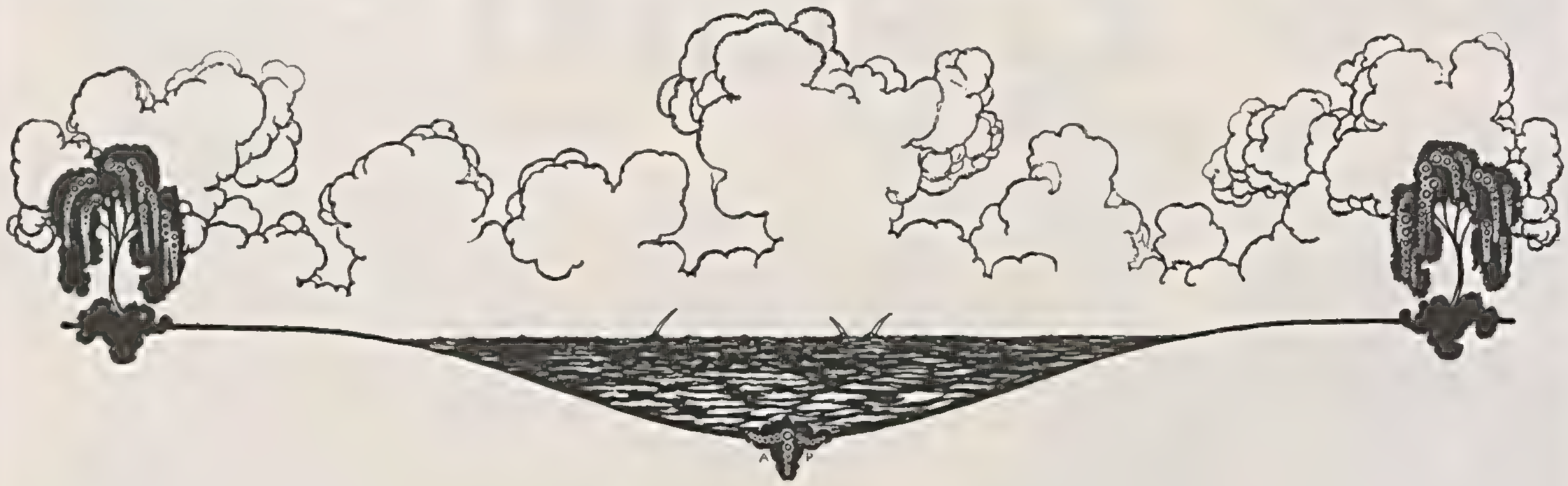
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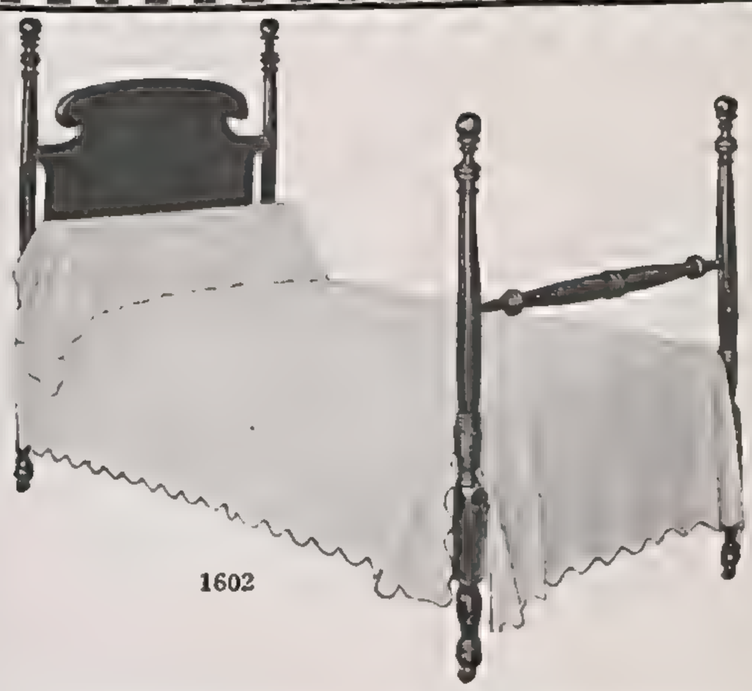


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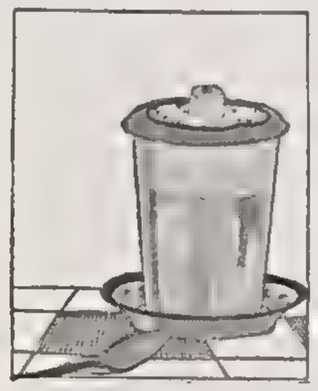
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YOUNG woman desires position as governess, teacher or companion with family having one or two children not younger than five. Used to traveling. Salary $60. No. 254-C.

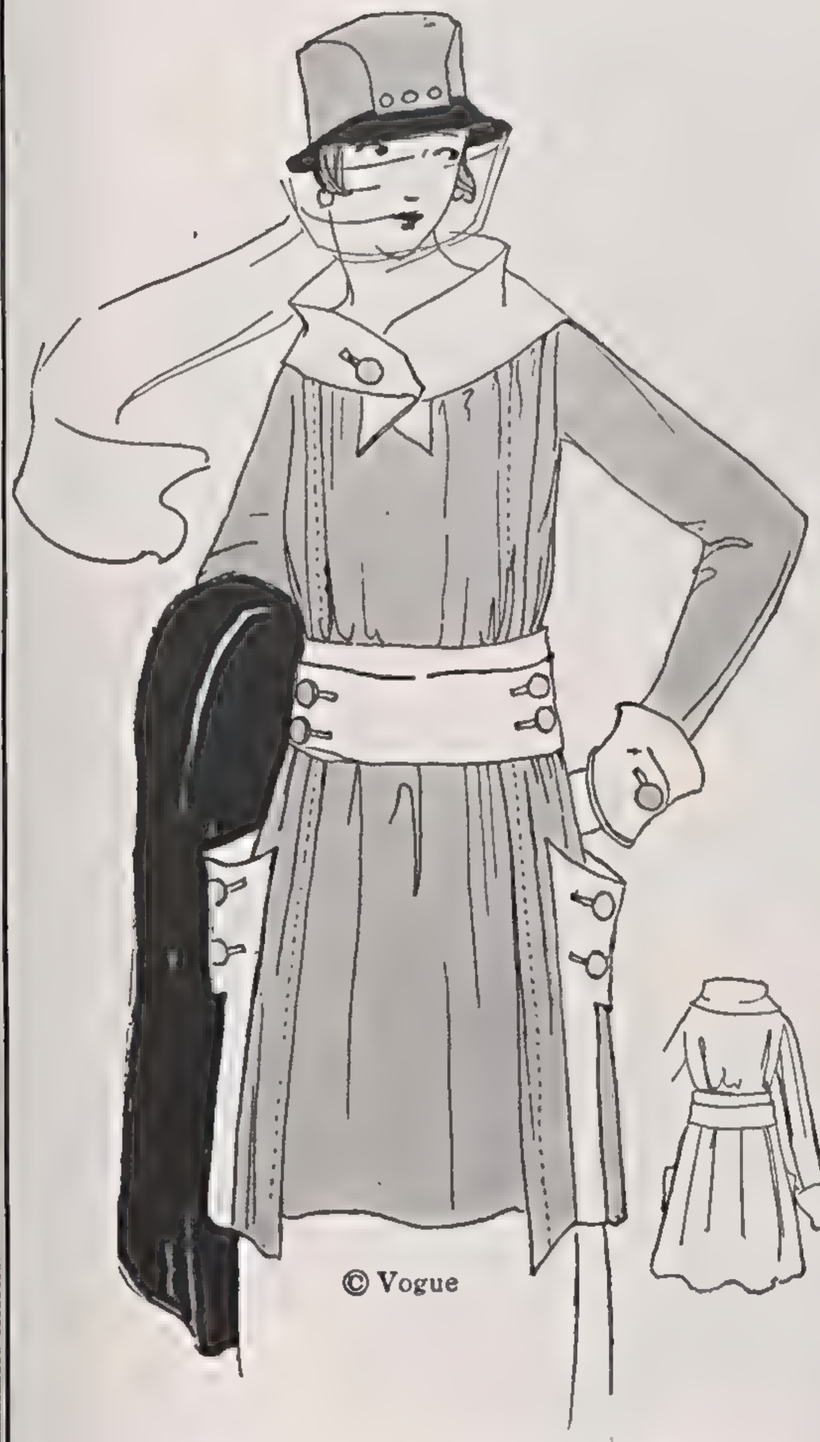
REFINED young lady desires position as companion to young or middle aged lady. Cheerful disposition. Competent to arrange for traveling or manage household. No. 255-C.

EDUCATED girl, refined, cheerful disposition, athlete, teacher several years, desires a position as companion-secretary to young girl or elderly lady. Experienced shopper, references exchanged. No. 256-C.

That Simplicity which is Smart

can be achieved in your hot-weather frocks, by using

VOGUE PATTERNS



© Vogue

Blouse No. Z3829. For sports wear this blouse is both very new and smart; the cleverly cut collar is to be noticed.

Simplicity of line is the first essential of the smart tub frock. It must not only be smart when first worn, but must retain that smartness after cleansing. The "fussy" frock never tubs well; the bias seam comes out a crooked ruin. Moreover, the dainty sheerness of summer materials reaches its greatest charm in simple line.

In every one of Vogue's sixteen Pattern Rooms you will find the new summer patterns for hot-weather frocks, designed to achieve the height of smartness through the correct use of simple line.

To simplicity of line, the hot-weather frock must add smartness of material. The unusual color, the new weave, the daring combination of material with material and color with color, make the summer gown distinctive.

In every one of Vogue's sixteen Pattern Rooms you will find color sketches and lengths of the smartest hot-weather materials arranged in piquant combinations for gowns. You have at your command Vogue's unlimited range of choice, Vogue's originality, and Vogue's unfailing good taste.



© Vogue

Blouse No. Z3814. The patch pockets and interesting girdle of this blouse are put to a rather unusual decorative use.

USE VOGUE'S PATTERN SERVICE

Vogue maintains Pattern Rooms in sixteen leading cities. Here, you may secure Vogue's fashion advice in your own personal clothes problem for the coming summer; study combinations of the season's smartest materials—silks, brocades, chiffons, tub materials for spring and summer country wear—arranged in original color schemes for gowns; try on crinoline models of new Vogue Patterns embodying fashion's latest decrees; purchase the actual patterns of those which suit you best.

NEW YORK:
443 Fourth Avenue

BOSTON:
604 Lawrence Bldg.
149 Tremont Street

PROVIDENCE:
Gladdings Drygoods Company

NEWARK:
L. Bamberger & Company

PHILADELPHIA:
304 Empire Bldg.
13th and Walnut Sts.

BALTIMORE:
Flower House Studio
Charles and Hamilton Streets

BUFFALO:
Flint & Kent

PITTSBURGH:
Joseph Horne Co.

ATLANTA:
The Smart Shop
203 Connally Bldg.

CLEVELAND:
Halle Bros.,
Euclid Avenue

CHICAGO:
932 Stevens Bldg.
20 N. Wabash Ave.

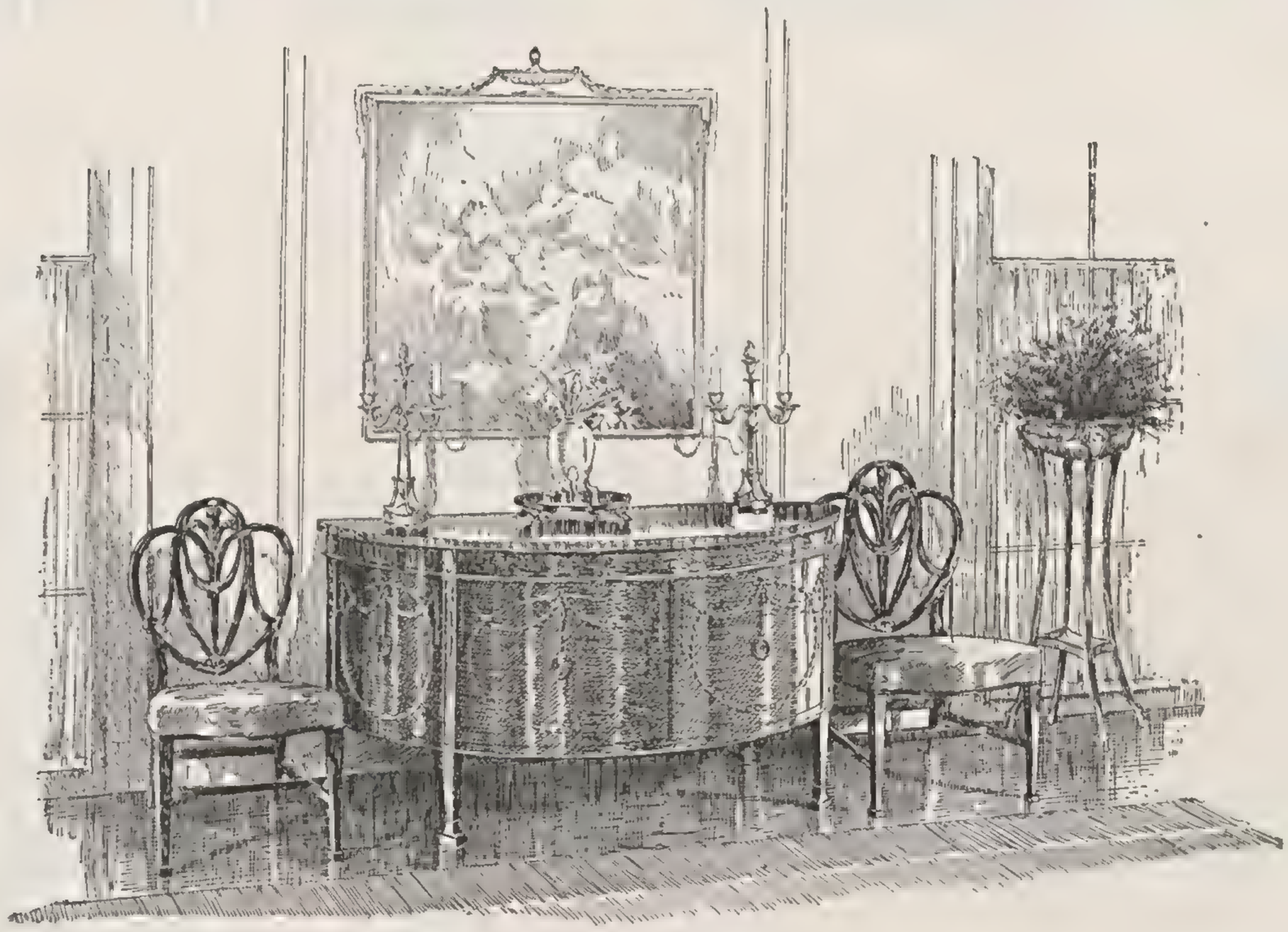
SEATTLE:
Griffin Specialty Shop
1602 Second Ave.

SAN FRANCISCO
Joseph Building,
233 Grant Avenue

LOS ANGELES:
Bullock's

MONTREAL:
The Children's Shop
15 McGill College Ave.

LONDON, E. C.:
Rolls House
Breams Building



A Glimpse of Subtle Elegance at the Hampton Shops

PROBABLY your attention would anywhere be attracted by this bowed fronted Cabinet of gleaming Satinwood which owes the nicety of its proportions and the delicacy of its decoration to the brothers Adam. But you must see it in the Hampton Shops Galleries, in the setting there provided for it if you would appreciate, to the full, its fascinating charm.

Here its effect is enhanced by the shield-back Chairs whose Prince of Wales feathers point unerringly to Heppelwhite, by the slenderly curving Jardinière stand, by the Adam Candelabra of silver and by the Frame of carved and gilded wood which hangs above.

It is all very delightful and suggests the cultivated taste and discriminating knowledge which are a part of the Hampton Shops.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

The Vogue of Community Plate



DINING ROOM of the DUCHESS of RUTLAND
AT HER TOWN HOUSE, 16 ARLINGTON ST., S. W. LONDON
Photographed for Community by Special Permission of the Duchess of Rutland

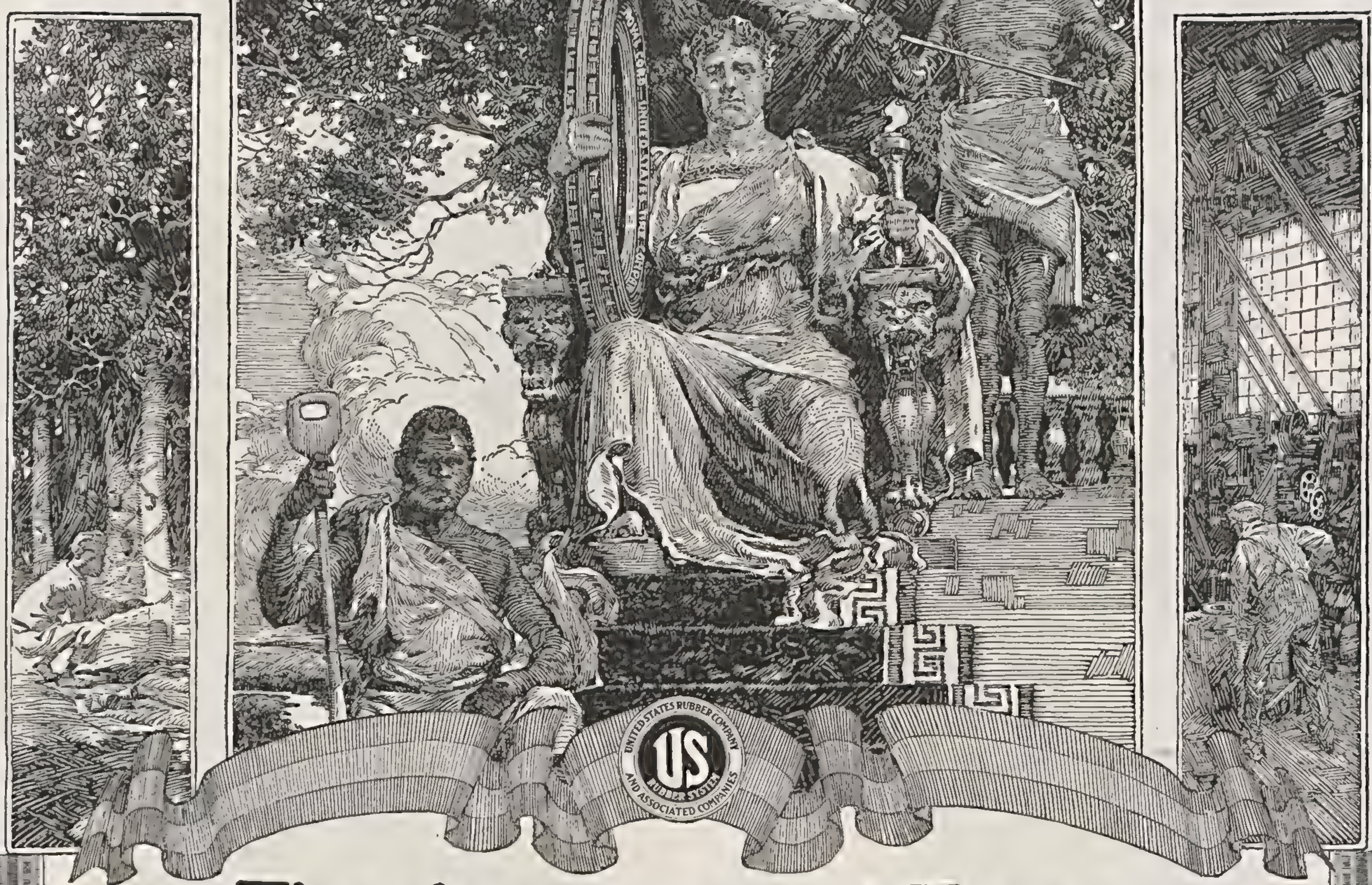
THE DUCHESS of RUTLAND, who was Marion Margaret Violet, daughter of Colonel the Hon. C. H. Lindsay, C. B., married in 1882, Henry John Brinsley Manners, eighth Duke of Rutland. In her town house (*shown above*) the Duchess has the Patrician design in Community Plate—as have also the Countess Cadogan, Mrs. O. H. P. Belmont, Lady Randolph Churchill, Mrs. Reginald C. Vanderbilt, and many other distinguished patrons of Community Plate, both in America and Europe.

At your service for 50 years *Teaspoons, $5.50 the dozen*

ONEIDA COMMUNITY, LTD.



PATRICIAN SALAD FORK



The Autocrat of Tires

He reigns with an iron hand—the supreme authority from which there is no appeal.

The people of our plantations, our factories, are slaves to his name.

Who is this autocrat?

He is an idea—his name is QUALITY.

* * * *

And because we are slaves to this autocratic authority of quality—super-quality—we have made ***United States Tires*** the embodiment of that idea.

Quality rules us—absolutely.

And the embodiment of super-quality in cord tires is the ***United States 'Royal Cord' Tire.***

Discriminating motorists are demanding the ***'Royal Cord' Tires*** on the cars they buy.

They know—either from their own experience or from their friends—that ***'Royal Cord'*** quality pays them better by giving them better service.

* * * *

You needn't hesitate about any one of the five *United States Tires* which are adapted to your needs of price or use.

Each one of the five is offered you only on the basis of super-quality.

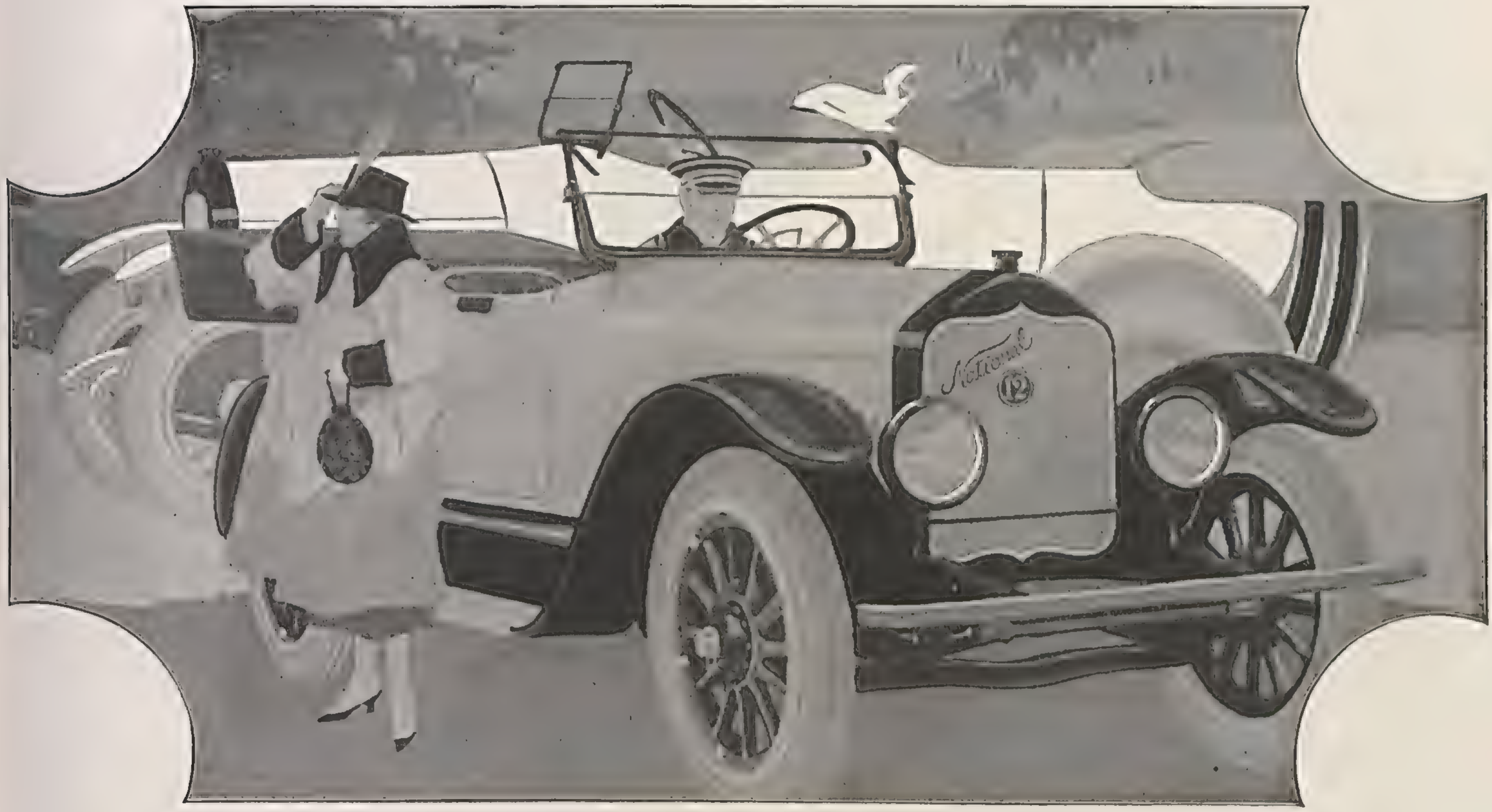
Super-Quality pays—from first to last.

The five types
'Nobby'
'Chain'
'Royal Cord'
'Usco'
'Plain'

United States Tires Are Good Tires

A Tire for Every Need of Price and Use

"We believe it will outperform any genuinely 'stock' car in the world"



The Twelve-Cylinder National —A Real Performer

This new National Twelve excels in outright ability the champion stock car of America, which was a National.

We honestly believe, and our belief is substantiated by conclusive tests, that it will outperform any genuinely "stock" car in the world.

It will travel on straightaways at fleeter speed, it will climb hills with greater willingness and ease, it will cover rough country with surer comfort and less effort, than cars of any previous type. It has proved it; it will prove it to you.

Its power is tremendous, unwearying and endless, yet smooth as satin, and quiet as a Sunday morning.

It is a car purely masculine in character—big, spirited, resolute—yet it is handled as easily as an electric. A woman can drive it safely, and with confidence. Women do.

With all its power, this new National Twelve is economical—delivering more miles per gallon than any other car of corresponding size and power. An appliance developed by our engineers exacts the last atom of energy from every drop of fuel.

And the car is beautiful.

The Six $1850 The Twelve $2250

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Four-Passenger Sport Phaeton

Wheelbase 128 inches

Four-Passenger Roadster
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NATIONAL MOTOR CAR & VEHICLE CORPORATION · INDIANAPOLIS

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— a Variety so liberal as to insure finding what you want — a Quality so dependable as to make you satisfied with what you buy — and a Value so substantial as to justify what you spend.

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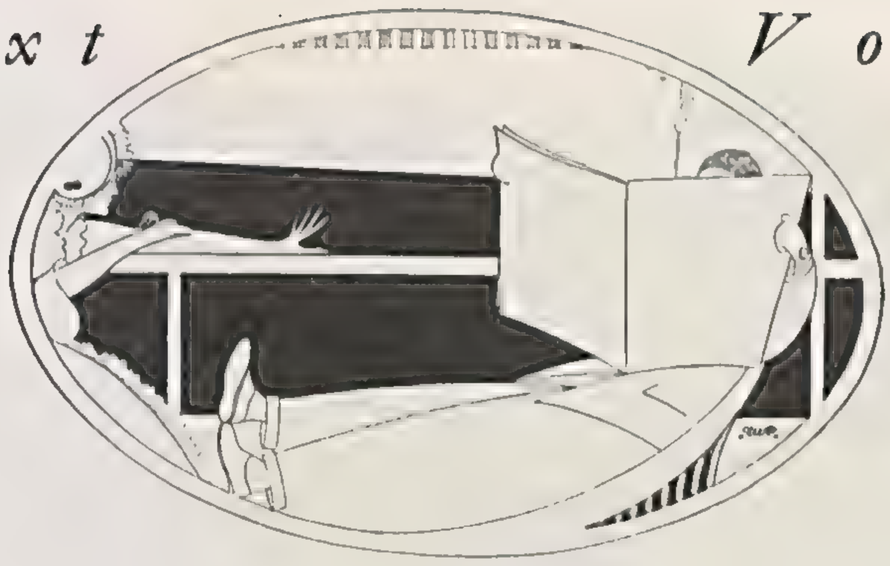
THE GORHAM COMPANY

Silversmiths and Goldsmiths

NEW YORK

WORKS—PROVIDENCE AND NEW YORK

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The next  *Vogue*

THE TRAVEL NUMBER OF VOGUE

VOGUE did all of its present issue to the strains of Lohengrin, and now that the confetti is all cleared away, and the florists are carrying the palms out of the churches, we are changing the music to something quick and syncopated, something that sounds like the click-click of wheels on bright steel rails. You see, it's the May 15 number, and that means the Travel Number.

The Deeper Side of Traveling

Traveling, of course, means clothes, and lots of them, and luggage, perfect mounds of it. Vogue is, at present moment of writing, casting a satisfied glance at the collection of luggage it has planned for its readers. Nothing has been forgotten. There is a place for everything, and everything is in the smartest sort of place.

And the traveling clothes. Really, nothing helps one get acclimated as quickly as the proper costumes in the proper place. There are to be shining examples of all kinds of clothes to travel in, and clothes to wear when one has traveled and arrived. There are sports clothes, too; and bathing suits that explain the mysterious fascination of the sea. Mrs. Castle has posed for us in every sort of sports costume the designers could think of, and more. And Mrs. Castle has some habits worth cultivating—riding habits—and she has been photographed in them so that we may behold and wonder. And there are some lovely Paris gowns, that do a great deal to make a woman's life worth while.

After the Packing Is Over

Now that you've got all these clothes and luggage, and you're wondering where on earth you are going to travel, since you are marooned on the peaceful side of the ocean, it's time for Vogue to tell you that it has thought of that too.

Did you know that in Canada there are mountains and lakes that are wonderful counterfeiters? They counterfeit Switzerland—and they "can't be arrested for that," either. And Canada doesn't stop at looking like Switzerland; there are places that look like the Scottish lakes, and others that are very like Holland; but all that will be explained later.

Another country that Vogue is prepared to commit itself about, is China, that remarkable country famous for the Chinese influence, and where every one, even the small children, can speak Chinese. There are to be some very convincing photographs of this enigmatic country, which is one of the places where one *can* go now, and which no doubt will be "done" by those who simply must be overseas to be happy.

Vogue and the Gypsy Free

Vogue has also been very busy finding out all about camping, and there is going to be a perfect epidemic of Wanderlust among Vogue's readers after they have read and learned how. Camping, in its civilized state, is one of the most exciting phases of modern life, and we are going to tell you how to do it painlessly and scientifically. If to you camping has always meant leading a life patterned after that of a United States game warden, or the frontiersman in the days of Indian warfare, you are to be disillusioned.

Vogue has taken this business of traveling thoroughly in hand. The only person we know of who has taken so much trouble to write about traveling and all its possibilities is that man Baedeker. We are very much inclined to allow ourselves a paraphrase: "Down to Gehenna or up to the throne, she travels smartest who travels—with Vogue."

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for

MAY 1, 1917

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Rochlitz

MRS. LEONARD M. THOMAS

Mrs. Thomas has recently entered the ranks of litterateurs with a small book of verse, published under the pen-name of Michael Strange, and has found in the venture encouragement which may lead to a second volume in the near future. Before her marriage, Mrs. Thomas was Miss Blanche May Oelrichs; she is a daughter of Mr. Charles May Oelrichs and a niece of Mrs. Hermann Oelrichs

·VOGUE·



It's a wise bride who takes herself aside before the wedding-day and asks herself, "Could I love him though he lost his front hair?"

MAKING A HUSBAND OUT OF A MAN

Making a Living, Making a Career, Making a Fortune, or Making Fame Is Not the Forte of a Woman; It Is Making a Husband out of a Mere Man

By HELEN ROWLAND

ARE you getting married, this season?

If so, this is the most vital hour of your life. It is the rosy hour "before taking," in which a foolish virgin has nothing on her mind but her wedding-veil, and when nothing seems to stand between her and heaven but a vast wedding-bell of marguerites and a black-and-white robed clergyman, with a prayer-book in his hands. But it is also the magic hour in which a wise virgin sorrowfully takes her last look at her lover, and prayerfully prepares for the stupendous life work of turning him into a husband.

WHAT A YOUNG BRIDE SHOULD KNOW

For husbands are made, not born; and the Lord seems to have sent Eve into the world for the divinely appointed task of putting the finishing touches on Adam. If you fancy that the clergyman is a necromancer, who can murmur a few mysterious words over a wild bachelor, slip the bridle over his neck, and thereby transform him into a tame domesticated creature, warranted to trot peacefully along in double-harness, you are going to meet with some startling surprises. More, you are deliberately placing your happiness on the bumpy end of a see-saw. It is a wise bride who takes herself aside, before the wedding-day, and calmly and solemnly asks herself:

"Could I love him, though he lost his front hair and insisted on smoking a pipe?

"Could I trust him, even though I knew he were lying?

"Am I prepared to be a mother, a guardian, a backbone, and a rib to him—and at the same time to permit him to treat me like a kitten?

"Am I reconciled to giving up my male friends, my privacy, my preferences, nine out of ten of my opinions, and every vestige of my individuality—except my tooth-brush?"

If you fail to ask yourself all this, you are practically setting sail on the sea of matrimony in a gasoline launch.

Of course, if you are a prospective bride, you have sweetly affirmed to him, and to all whom it may not concern, that, in your opinion, "marriage is a woman's life work." Every girl goes about expounding this exalted sentiment to her unengaged friends, at least once in a lifetime. It is such a gentle way of rubbing salt into their vanity. But don't, even subconsciously, delude yourself with the rosy hope that the "work" will end at the altar; or that the recipe for making a success of marriage goes no farther than the primary injunction. "First catch your husband." A fiancé is just raw material. Man, in his crude, unrefined, bachelor state, is nothing but clay—just a lump of unformed clay. And making a husband out of a mere man is one of the highest plastic arts known to civilization. In short, wifehood should be classed high among the "arts and crafts," considering how much art it takes to get a husband, and how much craft it takes to hold him.

THE MARTYRDOM OF MAN

But do not infer from all this that you are going to be the only self-constructed martyr on the matrimonial altar. In these days, when an ordinary human man asks an ordinary human girl to be his wife, she ought to go humbly down on her knees and thank Heaven, not only because marrying men are becoming rarer than the well-known day in June, and proposals as scarce as solid mahogany or genuine Chippendale, but because she has had a revelation of human unselfishness which stands without a rival as the Eighth Wonder of the World. From his point of view, he is staking his immortal soul on a long chance. He has everything to lose, and nothing to gain—except the girl. He is deliberately giving up his care-free existence, two-thirds of his income, most of his pet habits, all of his playmates, and the devoted attentions of all other women—for the possible inattention of one. He is taking off his shield, his buckler, and his halo, and calmly handing them over in exchange for a promise that he will be loved, honored, and obeyed—whenever it's convenient. The love of a woman who marries for love alone may be unselfish; but the love of a man who marries for love alone must be unselfish. And some dark dismal morning, when the milliner's bill has just arrived, and steel has dropped thirty points, and the only woman he has ever married is weeping her nose pink because she can't have another Rolls-Royce,—then he will remember these things, and it will set him thinking.

DON'T ACCEPT SUBSTITUTES

Of course, the world is full to capacity of a number of things, and there is something in the world for a girl besides a husband. And yet, though I say it softly, there never was a woman so closely wedded to a career that she would not divorce it in a twinkling in order to marry the right man. Some few women have tried being wedded to both, but just as marriage is its own reward, bigamy is its own punishment. Nothing has ever been found equal to a man's shoulder for crying on. Art is thrilling, but you can't run your fingers through its hair. A career is absorbing, but you can't tie pink ribbons round the curls of your brain children. Work is beautiful and ennobling, but it never calls you sweetly foolish names, takes you out to dinner, admires your latest hat, or tells you how different you are from all other women. In short, the most radical self-ordained bachelor girl will admit that she is making no great human sacrifice when she elects to give up her freedom, her wild ways, and her tea dances, in order to make herself worthy of a pure sweet man.

Every normal girl wants a home,—and what is home without a husband? He is as necessary to its domestic charm as a negligée, a samovar, or a cat. He gives the house that home-like feeling. Without him, it lacks a "finished" look. He suggests ready money like a door-plate, an assortment of liveried footmen, or a *porte cochère*. He is more of an adornment at your dinner parties than orchids or the latest lion. In the eyes of society, he is better than a certificate of character. The moment you are married, women almost stop gossiping and speculating about you, and men



A fiancé is just raw material. Man, in his crude bachelor state is nothing but clay—just a lump of unformed clay. And making a husband out of a mere man is one of the highest plastic arts known to civilization



Keep a living picture of himself as a combination hero-lover-gentleman-and-provider before his eyes, and he'll be so delighted with it that he'll make it his aim to resemble it in every detail

feel that they can come to your teas with perfect safety, knowing that you can have no ulterior matrimonial designs upon them. The family speaks of you as "settled;" and nobody ever again calls you "poor thing." Verily, verily, what profiteth it a woman though she have every luxury in all the world, and have not a little husband in her home?

THE GIFT OF A HUSBAND

If a husband were like a hat or a frock, I should say that half the success in the delicate task of "making a husband out of a mere man" depended upon a woman's careful choice and wise selection. But husbands are very much more like valentines or Christmas gifts. You can't choose them. You must simply wait until they arrive and then try to appear perfectly delighted with what you receive. However, having accepted him, it is always assumed that a girl has gotten what she wanted—or, at least, the best that she could get. If he is not all that her fancy painted—well, when it comes home from the shop, what in this life is all that her fancy painted it? When you discover that the hat which the milliner wished on you was a "mistake," do you bestow it upon the laundress, and sit down and repine? Not at all. You try wearing it at another angle; you give it a turn here, a twist there, a new curve somewhere; you add an extra feather, or remove a superfluous flower—and behold! the hat gradually begins to look fairly smart. You may even grow to love it, in time. And so there are few husbands who, with a little taking in and letting out, polishing up and trimming down, can not be transformed into fairly satisfactory life-mates. There are few utterly impossible men;—although I will admit that some of them are highly improbable.

ASSORTED HUSBANDS

Husbands come in assorted materials. There are wooden husbands, husbands of steel, husbands of iron, husbands of putty,—and a few husbands that are all wool and a yard wide. Given your material, it is up to you to build the finished product. You can not transform your wooden husband into an idealist or a sentimentalist; but you may be able to make a very serviceable, satisfactory, decorative bit of household furniture out of him. You can not twist your iron husband around your finger, but you can take a great deal of sweet and comforting satisfaction in his durable substantial qualities. You can not make a hero of your putty husband, but perhaps you can model him into a very beautiful *objet d'art*. Once you have made up your mind to look for them, you will be astonished to discover what a number and variety of attractive and interesting possibilities a normal man possesses. And when you have brought these out and developed them to their highest degree, perhaps you will find that the average married man does not make the worst husband, after all.

A HUSBAND IS AN OPPORTUNITY

But do not assume that your task is going to be a pleasant sinecure. For the stupendous job of making a husband out of a man, a woman needs faith, hope, and charity—and the greatest of these is charity. She needs faith, first, in herself and in her ability to hold and mold the particular lump of clay she has chosen,—or drawn; second, faith in her ideals; and last, faith in her clay,—in her husband's ability to do or be just what she has decided that he shall do or be. When a man knows that a woman has an exalted ideal of him, he will strain every nerve in his soul and body to live up to it. All she need do is to keep a living picture of himself as a combination hero-gentleman-lover-and-provider constantly before his eyes, and he'll be so delighted with it that he'll think it's his own reflection, and make it the aim of his existence to resemble it in every detail. You can't bully a man into heaven, but you can flatter him into anything, from salvation to perdition. And the sole difference between nagging and flattery is the difference between informing him that he looks perfectly hideous in a low collar, and telling him that he looks particularly handsome in a high collar. You will discover that every man does just about what is expected of him in this world; and it's because most wives expect so little of their husbands that they get so little. For it is a melancholy fact that the average man can rise no higher than his wife's ideal of him. A husband is not a dispensation of Providence; he is an opportunity. And any woman who sits calmly by, and accepts him, just "as is," is not making good on the job of matrimony.

When you have done your utmost to adjust your husband to your ideal, it is not at all a bad plan to turn around and adjust yourself to your husband—precisely as you would adjust your hair to your hat, or your figure to the new silhouette. Remember that he, too, has some rosy dreams and illusions as he steps tremblingly and blushingly beside you to the altar. He has that radiant masculine vision of the sunny home, the smiling wife perfectly coiffed and set in the midst of a billowy pink negligée, sitting by his side, gazing worshipfully into his eyes, and agreeing with every blessed word he utters. There are going to be days when you won't feel at all like doing any of those things,—and days when they just simply can't be done. Everything will go wrong; stubbornly, sickeningly wrong. So, if some dim, cold, dark, misty morning, he overlooks the matutinal kiss, and seems to forget that you are there, just remember that, at your very best, you can only manage to approximate his prenuptial vision of you, as a combination siren-saint-soul-mate-and-light-running-domestic.



Husbands are very much like Christmas gifts. You can't choose them. You must simply wait until they arrive and then try to appear perfectly delighted with what you receive

THE ETERNAL MYSTERY

Do not lay down your task at the first word of impatience, the first hint of neglect, the first sign that you are married to a human being instead of to a stained-glass saint. Do not sit down and mope at the thought that you are a "misunderstood woman." Of course, you are. So am I. So is every woman. That is why men marry us. If any man ever suspected that he "understood" a woman, it would break his heart, for then she would lose her greatest charm. She would no longer be a deep, dark, utterly fascinating mystery to him. Above all, do not begin to wonder dreamily if, somewhere out in the vast luminous void, there is not a "twin soul" calling to you,—one who could "appreciate" you. Providence did not make souls in pairs; and exchanging one husband for another is like changing a bundle from one hand to another. It merely affords you a temporary relief. Any woman who has tried that will tell you that one man's moods are as inexplicable as another's, one man's excuses are as weak as another's, and, when he is tired, one man's kisses are as perfunctory as another's. You don't know anything about any man in all the wide world until you have had to share the same house, the same dinner-table, the same servants, and the same relations with him. A wise old millionaire once sagely remarked to a group of young business men, "Stick to one thing until you have made a success of it." If he had been addressing a group of prospective brides, he might have added, "Stick to one husband until you have made a success of him."

After all, making a living, or making a career, or making fame, or making a fortune, or making trouble is not the real forte of a normal woman. It is making a husband out of a man.



If any man ever suspects that he "understood" a woman, it would break his heart, for then she would no longer be a deep, dark, utterly fascinating mystery

THE INTERESTS OF THE BRIDESMAID ARE SAFE IN

THE HANDS OF BOUÉ SŒURS AND EQUALLY SAFE

ARE THE INTERESTS OF THE WOMAN WHO SEEKS

THE HEIGHT OF CHARM IN LINGERIE FROCKS



An utterly undomesticated apron dress of pink silk pongee trimmed with silk filet lace is a perfect alibi; its artless wearer will never be thought guilty of doing anything useful. There is one waist-line about the hips and another where we used to expect the waist-line to be. The pink silk pongee underskirt narrows down to two ankles

Dresses with several tunics have made themselves known, yes; but it is seldom that a frock has an old-blue batiste tunic, an underskirt of white batiste, and again, a sub-underskirt of old-blue batiste embroidered in white. Added to this, the sash of blue organdy and pale pink chiffon very nearly succeeded in becoming a train







The French idea of what a bridesmaid's frock should be combines white English eyelet embroidery and white batiste, and plaited net, in cadet blue, to form an invincible alliance in support of this frock. The unevenness of the tunic and two flat pale pink roses, one at the shoulder and one on the belt, each did its bit

For a certain elaborate afternoon, or for use as a bridesmaid's dress, this amber-colored organdy is ready and waiting. The trimming is of écru filet lace, with all it means to amber organdy. Though it has no bodice at all, the deficiency is made up for by a fichu and a very, very wide amber taffeta girdle, embroidered



DEMEYER

MISS JEANNE EAGELS

Miss Jeanne Eagels paused a moment in her triumphal way through "Disraeli" to make a brief appearance in the title rôle of "Here Comes the Bride," just for the benefit of Vogue readers; the camera, that most truthful of critics, shows how successful she is in the part. Her costume proves conclusively that for the elaborate loveliness of formal wedding attire there is nothing so appropriate as real lace. A real lace veil is a special dispensation of Providence; its arrangement is one of the highest forms of art. This time, the lace is a wonderful scarf of rose point, over three yards long and over two feet wide; if one craves it,—and what bride wouldn't?—it may be purchased for five thousand dollars. It is arranged both for becomingness and to display the exquisite pattern of the lace,—that's where the art lies, you see, in doing those two things at once. A high cone of wired tulle is first pinned to the coiffure, then the lace veil is draped over that and bound close about the forehead with a diamond bandeau. There is nothing so becoming to a bride as a background of flowers; this one is by Wadley and Smythe



Miss Vera Beresford, the daughter of Kitty Gordon, shows the charming effect that white tulle, orange blossoms, and mystery may have on a very young bride. Her eyes are veiled with several thicknesses of tulle, beneath a wreath of blossoms; perhaps it's a sort of veiled allusion to the well-known blindness of love. The bride may remove this brief length of tulle for the reception, but if she's a wise enough bride to realize that woman can have no greater charm than mystery, she'll certainly keep it on

Lace is as essential to a bride's happiness as the traditional "something old, something new, something borrowed, and something blue." And lace, therefore, is one of the most thoughtful and fitting gifts that a bride could possibly receive. Real lace in any form is appropriate, but when it takes the form of a dainty duchess lace handkerchief or an exquisite lace fan, mounted on pearl sticks, it is utterly delightful; fan and handkerchief from Sara Hadley



JEANNE EAGELS APPEARS IN THE RÔLE OF BRIDE FOR THE SOLE BENEFIT OF VOGUE READERS, AND VERA BERESFORD PLAYS BRIDE IN A CLOUD OF TULLE AND MYSTERY





(Above) This is the way the highly dignified head-dress that first came into our lives on page 54 looks when one is fortunate enough to be close to Miss Eagels. The cone of tulle makes the lace veil fall in just the right folds, and the diamond bandeau holds it in just the right place. If a bride can only look like this—oh, matrimony, where is thy sting?

(Below) It's a wise bride who follows the rule that the first duty of a married woman is to make home attractive to her husband. If she follows it faithfully, she will never be without a cap like this one on Miss Beresford. It is a cap of white net, to begin with, and a bit of real lace wired into a becoming brim, to end with; this cap and the veil and cap at the left from Sara Hadley



(Above) It is always well to emphasize one's good points; the youthful bride may make her youth more apparent if she studies the way Miss Beresford's veil is arranged and then goes and does likewise. The close cap is of white tulle and Valenciennes lace, tied beneath the chin with narrow white satin ribbon,—and every one of us knows how flattering are those things that go under our chins. The white tulle veil is attached to the cap beneath a fillet of orange blossoms. This arrangement is not only charmingly youthful and becoming, but—it's rather a refreshing bit of news in these war times,—it may be extremely inexpensive

IF EVERY BRIDE COULD LOOK AS CHARMING AS MISS BERESFORD DOES HERE, THERE WOULD NOT BE AN UNMARRIED WOMAN IN THE WORLD



DEMEYER.

Over a Chéruit wedding gown, worn by Miss Eagels, falls a veil of exquisite rose point appliqué. The head-dress,—well, that's the point of the whole thing. There are wired upstanding curves of orange blossoms, and in back of them the veil is arranged in the shape of a fan; but one thickness of the lace forms this fan, so that the light filters through it,—is there any living bride who wouldn't look saintly while that was happening to her? The veil falls far and wide, spreading out to show all the delicate intricacies of its wonderful pattern; veil from Sara Hadley, gown from Bendel

THE NEGLIGÉE IS THE LEAST TO BE NEGLECTED OF GARMENTS; AND THE CAPE IS NOW THE COMPANION OF THE BATH



This breakfast-jacket is applicable to a bride; but after all, there's no law forbidding any mere mortal woman to wear it. Pink satin, veiled in white Georgette crêpe and edged with deep ruffles of écru cobweb lace, is its substance. The cap is of well-tailored net and of a most modern shape



A bride who has a complexion (and perhaps a temperament) like peaches and cream, desires, above all things, a negligée of which the wide-sleeved slip is of pale yellow chiffon, accordion-plaited, and the top of cream Spanish lace, tied with pink ribbon. If she be very shy, she hides the above complexion behind the écru net ruffle with which the net cap is provided



(Left) Silver cloth,—that was the slip. Straight-fitting and severe black Chantilly lace,—that was the front of the chemise which hung over the slip. And black brocaded metal cloth was the back and the triumphant train of that very sophisticated chemise. The whole was a tea-gown; from The Vanity Fair Shop



We are caped for everything—and now, one can not bathe unless caped, going and coming, in Turkish toweling; sandals, cape, and two negligées above, from Le Petit Boudoir

NEW YORK, ARDENT PATRIOT

A Wave of Patriotism Has Swept over New York, Yet Even in the Midst of Its Ardent Flag-waving, It Continues to Take an Interest in the Latest Developments in the Fashion Situation



This is the hat that Mrs. Ernest Iselin wore when she presided over the Vanity Fair Shop at the Grand Central Palace Flower Show



The hat Mrs. French Vanderbilt wore to a sale of Irish wares was every bit as chic as it was tall, by reason of its feathers

NEW YORK has found a new occupation. After dinner, instead of the play, the opera, or the erstwhile inevitable charity affair, it now betakes itself to a patriotic meeting of some sort. It may be a Russian meeting, or it may be a meeting in the interest of our own country, for New York is waving the flag right vigorously, so that all the world may see that no streak of yellow mingles with the red, white, and blue of its colors.

FOR RUSSIA

The boxes at Carnegie Hall were crowded at the meeting of Russian sympathizers which was presided over by Mr. Herbert Parsons. The furs and jewels of society women formed a striking contrast to the garb of the Russian patriots from the lower East Side who composed a large part of the audience. No difference was to be observed, however, in the degree of enthusiasm displayed by the box holders and by the occupants of the humbler seats; they seemed equally thrilled by the speeches made by Mr. George Kennan, Dr. Stephen S. Wise, and Mayor Mitchel, who all spoke from behind a desk which was hung with those veritable manacles taken from Siberian political prisoners.

The entertainment which was given at the Hippodrome for the Junior Patriots of America had all the brilliance of the first night of the opera, and, in addition, it brought forth many members of the younger set who seldom grace the Metropolitan with their presence. Among those who acted as ushers and program venders—and by the way, the war has advanced almost unbelievably the price of the humble program, which one can recall as having once been gratuitous and which now readily markets at five dollars—were Miss Katherine Force, Miss Maud Kahn, Miss Flora Whitney, Miss Adelaide Sedgewick, and Mrs. Angier B. Duke. Mrs. Duke had her dark hair arranged in a charming way, caught at one side with a diamond bar pin after a manner which seems likely to set a fashion. Her coiffure is sketched on page 152. Mrs. Oliver Harriman, who was appointed by the late Admiral Dewey as the National Commissioner of the Junior Naval and Marine Scouts, posed with Ethel Barrymore in a tableau called "The Battle Call of War." She made a lovely picture, all in white chiffon and pearls, and her silver gray hair was arranged in a low knot about which was a white veil bound with a string of pearls, which fell in a long strand over each shoulder. Her head-dress is sketched at the left.



When Mrs. Oliver Harriman posed in a tableau, pearls held her white veil

Mayor Mitchel was among the speakers and all the Junior Patriots did their bravest and best, even to one very small red-haired boy in the naval reserve who got a trifle mixed in his signals, to the infinite delight of the audience. Mlle. Dorziat chanted the Marseillaise as only Mlle. Dorziat can, and Miss Constance Collier recited some English patriotic verses. The real climax of the evening, however, came with the introduction of Mr. Gerard, lately Ambassador to Germany. New York is already ablaze with enthusiasm about Mr. Gerard, and everybody seems to be trying to outdo everybody else in an effort to give him a fitting welcome. Mrs. Cornelius Vanderbilt, Mrs. Vincent Astor, Mrs. Edmund Baylis, Mrs. Newbold Leroy Edgar, and Mrs. Burke Roche were all present in boxes.

Equally brilliant was the audience attracted by the mi-carême entertainment held at the Waldorf for the benefit of the American Aviation Corps and the Ambulance Française de Pierrefonds. The first part of the evening was devoted to theatricals produced under the supervision of Marie Dressler, in which a number of well-known actors and actresses took part. Afterwards, the ballroom was cleared and there was dancing and music. Mrs. Edward N. Breitung, to whom much of the success of the entertainment was due, was hostess at a large dinner which took place before the entertainment and at which ex-Ambasasdor and Mrs. Myron T. Herrick were the guests of honor.



Lace relieved Mrs. Lydig's costume, and a plume dripped from her hat



Part of "An Egyptian Freeze," that novel charity entertainment on ice, was a hockey game between the "Justites" and the "Fishbites"

AGAIN THE RED CROSS

At the Flower Show, the Red Cross Tea-garden, which, as usual, was under the direction of a number of smart women, was even more successful than it has been in previous seasons. The little booths in which tea was served were exceedingly well patronized, especially on the opening day. Mrs. George B. Post, Jr., who was Miss Irene Langhorne Gibson, was in charge of the flower girls' booth. She was a most energetic vender of her wares, and her costume was chic to the tip of the very topmost lilac which crowned her narrow-brimmed hat. Her frock of blue serge was belted with a narrow band of patent leather, and her daintily embroidered collar was of a graceful and becoming shape. Her costume is the one sketched at the right.



Thus did Mrs. George Post, Jr., look as she sold flowers at the Flower Show

Among the girls selling flowers was Miss Marion Tiffany, who wore an orange smock, a striped skirt, and a drooping broad-brimmed hat which was weighed down at one side with a great spray of morning-glories. Her costume is sketched on the right at the bottom of page 152. The waitresses, who were recruited from the ranks of this season's débutantes, all wore costumes like that of Miss Dolly Kimball which is sketched on the left at the bottom of the same page. The frock was white, and the ingeniously devised

(*Continued on page 152*)



"An Egyptian Freeze" included a pantomime with a carefree pyramid, an obliging camel, a cheesecloth Nile, and a group of animated palm trees,—all on the ice of the St. Nicholas Rink

THE SCISSORS OF FASHION, IN THE HANDS OF CALLOT, CUT THREE LENGTHS OF COATS, AND THOSE OF THE STRAIGHTEST LINES; THEY HAVE SHORN OFF, IN MANY CASES, COLLARS, CUFFS, AND EVEN THE ALL-FASTENING BUTTON

MODELS IMPORTED BY GIDDING



(Left) Whoever thinks motor coats must have buttons, doesn't think in French. This yellow coat of velours-like material belongs to the three-quarters length series. Each stitch in time necessitated nine, and each nine, ninety, until there was no need for other trimming. The Lewis hat of amber grosgrain is high enough for the mode and small enough for all motoring



(Right) Newer than the frock and short coat is this frock and long coat,—newer, and straighter. The dress of blue serge is banded at collar and hem with sunshine, in the form of gold satin. These buttonless coats are growing on us; this one is collarless, too. Through a Maria Guy hat of black loose-woven hemp, embroidered in taupe and gold, breaks a careless black quill





Paris owns to coats of three lengths—and slim youth chooses the Eton jacket with a trouser skirt. Blue serge is trimmed with black satin. Lanvin trims gray crêpe de Chine with a vertical band of blue ribbon and a blue streamer that it's impossible to live with,—unless it's French; then it's impossible to live without it

These are days of being thoroughly, efficiently, and beautifully caped. The efficiency and beauty of this motor cape lies in its deep ruffle-like collar, its revers and vest, and the fact that it is of jonquil colored wool velours lined with white wool jersey. Add to it a Chéruit hat of white canvas embroidered in blue silk, and call the day's motoring perfect



Give a French designer a sufficient amount of tan and white striped wool velours, and she does this. Every line of it is straight, and every stripe is used to accentuate its severity. The blue liséré tam o'shanter, from Lewis, is kept within tailored bounds by a gently severe visor of tan panne velvet, draped

PARIS TAKES THOUGHT FOR THE BRIDE

Though in France Formality Is Abjured and the Groom Even Forsakes Black for Soldier's Blue or Khaki, yet It Is to Paris That Every American Bride or Bridesmaid Looks for the Perfect Wedding Costume

MUSIC and May mornings, blue skies, brides, and blossoms, white satin, pearls, and blushes, maidens in rainbow muslins with small attendant sprites, and only one dark blot on all this billowy magnificence—the bridegroom, in his conventional black. This was the wedding of before the war. Since that memorable first of August a change has slowly crept over the brilliant scene. Gone are the hovering maidens and fairy pages, hushed is the music, and even the radiant *robe de mariée* has faded into insignificance. The bridegroom is still there, but he has, as it were, changed his spots, or rather, his color. The stern black has paled into blue, the color of the far horizon, or into that vague dusty brown known as khaki.



WORTH

WORTH

(Left) They seek in vain who look in the Paris salons for that white satin wedding gown without which no bride of even a few years ago could consider herself correctly married. When the bride of to-day advances to meet her fate, she walks in silver radiance such as is shed by this brocaded gown, lace trimmed and veiled with lace and caught with orange-blossoms—this, the new bride

The bride, like all the world this season, chooses the silhouette that best likes her. This straight slim frock of white lace permits the intermittent occurrence of white satin embroidered with orange-blossoms. The corsage chooses the rounding line which divides the season's honors with the square neck and is, as the mode decrees, low enough to show the curve of the neck, but by no means extreme

Instead of a white flower, a row of medals glistens on his chest. Instead of the white waistcoat, he wears a sword-belt; instead of brilliant "varnished leathers," spurred boots. Sometimes a blue sleeve is worn empty, sometimes a guiding hand directs the stumbling step of the blind. The crowd of witnesses has shrunk to a little family group, and the "wedding garments" of the party are often robes of mourning rather than of festivity.

ALL BRIDES LOOK TO PARIS

The French bride now pronounces her marriage vows clad in the simplest of wedding gowns, and the strict privacy of the occasion is almost over-emphasized. However, the simple words remain the same, and who knows that the war bride is any less happy, at least on her wedding day; who denies her bravery?

However, for more happy people beyond the seas the French houses are still creating trousseaux and will create them as long as Paris remains Paris. Only the most favored personages, however, are given a glimpse of these wondrous robes before they are consigned to their temporary tissue-paper tombs and sent on their long voyages, perhaps never to reach their destination, perhaps to serve at the deep-sea wedding of some golden-haired siren of the deep, perhaps merely to moulder away fathoms down, tarnished and stained with sea-water.

It is, indeed, only a glimpse that one may have, in the Paris salons, of the bride's gown. There is a rustling in the corridor, and a mass of tulle and silver and blossoms, carried in the careful arms of an *ouvrière*, is borne away into some mysterious salon for a last finishing touch. Or, one may be allowed to stand for an instant in a doorway for a glance—no more—at a pretty manikin clothed in full wedding regalia, veil and all, a sort of private view of the latest creation of the house.

THE BRIDE'S SILVER RADIANCE

One is tempted to ask, for the fiftieth time, what has become of the classic wedding gown of white satin. Will it never return, that chaste garment, severely plain, with its stark gleaming train? It is unlikely. The bridegroom at the fashionable wedding of to-day sees his future happiness coming to him dressed in silver. Like rippling moonlight is her silver train. Silver blossoms and orange buds bind her hair, her robe of virginal satin is veiled with silver lace.



LANVIN

The bride must look like a silver lily, but nothing in the way of color is denied to the bridesmaid. Blue tulle over blue satin is banded with ribbons of the same color and garlanded with blue and silver flowers. It is accompanied, of course, by a wide-brimmed matching hat

She is shod and girdled with silver. Only her eyes and her pearls gleam, lustrous, through her filmy veil. Her blushes and her bouquet supply the only bit of color.

Not that color is lacking at a modern wedding. The same bridegroom, waiting for his silvery bride, sees also a hovering rainbow of bridesmaids, a cloud of attendant butterflies of rose and yellow, of green and blue or violet. The bride must look like a silver lily, but nothing in the way of color is denied the bridesmaid, who may be frocked to her slipper-tips in rose with a small bouquet of forget-me-nots or other blue flowers, clad in moss-green tulle with a great bouquet of marguerites, or dressed in yellow with sprays of peach-blossoms in her hands.

THE BRIDESMAID CHANGES HER BOUQUET

Muffs of fresh flowers are designed for one group of bridesmaids, instead of the usual bouquets. Muffs of golden-hearted marguerites are to be carried by these maidens, who are frocked in green tulle over white satin. Muffs of maidenhair fern starred with flowers are to be carried by another group of bridesmaids and for six pretty maids frocked in blue, small muffs of rose-buds have been designed.

The quaint, small, compact bouquet with its lace frill is being discarded for the single great rose on a yard-long stem, which the bridesmaid carries like a fairy wand. The flower-topped staff is another pretty idea, but less liked. Very smart is a small bouquet of colored flowers set in a frill of white fur—is it white monkey fur? Very pretty is a collection of pure Watteau



LANVIN

Even as brides once felt toward white satin, so the bride of to-day feels toward silver, in which she is robed, shod, and crowned. Silver lace, white satin, and mousseline are veiled with tulle held by a silver bandeau



JENNY

They are playing with a new line in Paris, just now,—a line derived, it is clear, from Watteau. Its charm is apparent in this wedding gown of white satin and white mousseline, silver-embroidered, of course



WORTH

Some reflexion of the severe simplicity of Paris weddings has touched this bridesmaid, for only by the width of its brim may one know the tailored shape she wears as a bridesmaid's hat. More than that, there is black on her silk muslin frock, and black, even when combined with Pompadour stripes and cream lace is a thing wonderful, unheard-of



WORTH

The bride who so elects may make her bridesmaids seem an attendant cloud of brilliant butterflies. Muslin striped in rose, yellow, and white, is draped with cream lace and girdled with green taffeta. Single long-stemmed roses or delicate flowery sprays have come to replace the masses of flowers with which bridesmaids once were laden



BEER

Though every bride's wardrobe begins with the wedding gown, there are secondary considerations of hardly less importance, such as this evening costume of ivory satin, embroidered and tasseled with white beads. In the midst of the skirt occurs a gold embroidered white tulle tunic. A blue rose and a pink rose join forces on the front of the corsage

frocks designed for a certain group of bridesmaids who are to carry small conventional bouquets of pink and blue flowers. The bride's gown is also Watteau in style, of white and silver brocade, with a tulle veil falling from a wreath of silver flowers. These old-time costumes in a modern setting lend a certain glamor, a touch of romance, to a ceremony which often lacks this vibrant quality. The "period" wedding, if a bit affected, is very picturesque. It may be an Empire wedding, or an 1860 wedding with hooped skirts and flounces, or a semi-barbaric *moyen-âge* wedding, with torch-bearers. The ceremony is just as binding, the bridegroom just as nervous, and the bride just as pale.

FROCKING THE FLOCK OF BRIDESMAIDS

One bride chooses to have her maidens frocked in white,—eight ice-maidens, frocked in snowy tulle with girdles of cut crystal and broad hats of green foliage and white flowers. The bride herself wears a straight frock of silver lace embroidered again with silver and loosely girdled with a silver-embroidered satin belt. A long square train of white satin edged with silver falls from the shoulders, and over all is draped a lace veil.

For another group of bridesmaids have been designed a number of frocks of palest rose tulle sewed with apple-blossoms. Single or twin blooms are sewed to the tulle at intervals of a few inches, and a rope of blossoms forms the loose girdle. The frocks are straight in line, and the underslips are of white liberty satin. Quaint blossom-wreathed bonnets of tulle are worn with these dainty gowns, which are quite the prettiest ever designed for pretty maids. So like a bouquet is each frock in itself that only a single spray of apple-blossoms is carried in the hand.

FOR AN OPEN-AIR WEDDING

For an open-air wedding in sunny weather, there are frocks of pale rose Georgette crêpe with wing-like sleeves of tulle, which are set a-flutter by every vagrant breeze. The bride's frock is of white crêpe, with orange buds and a veil of white tulle.

The shoes of the bride, frail shells of satin or silver, are braceleted at the ankle with the same tissue and buckled, often, with brilliants; and diamond shoe-buckles are now listed with the bride's presents in company with brooches, bracelets, and pearls of great price.

The train of the wedding gown is long, rather narrow and square, in contrast with the trains of evening gowns which are usually pointed or split. The line at the neck is often square also, but sometimes round, and while the top of the corsage is cut away sufficiently to show the curve of the neck, it is by no means a "low-necked" corsage; that is now seldom seen. The bride's bouquet grows smaller each season, and its size depends on the general silhouette of the bride in her wedding gown. We all remember the day when the little bride staggered up the aisle under the weight of a bouquet at least seven sizes too large for her; but the new bouquet is not too large by a single flower, nor too small by so much as a leaf. It is arranged with consummate art and whether of small roses interspersed with sprays of lily of the valley or entirely of the latter flower with a fringe of fern, it is in perfect line with the silhouette. Everything is now sacrificed to the silhouette.

Into the bride's shoe-box is packed at least one pair of shoes of silver and gold brocade, with the strap about the ankle agleam with brilliants. In addition to evening shoes of every shade of satin, there are one or two pairs of black shoes sparkling with jet, several trifles of colored bead-work, like old tapestry, and a pair or two of gold and silver tissue with small brilliantly jeweled buckles.

TO TRAVEL WITH THE BRIDE

Into her hat-box is stowed away a capeline or two of delicately tinted Georgette crêpe very scantily trimmed, and a hat—or three—of organdy, airy and transparent. Severe shapes of black or tête de nègre satin share honors with straw hats edged with the narrowest of feather fringes. Besides, there are several picturesque hats of delicate black straw, jet trimmed and

tulle-laden. These never seem to lose favor. The bride's lingerie has undergone a change of complexion. Of old, all was purest white. Now the color of the lingerie depends upon the color of the frock. If her frock is blue, her lingerie is blue. If she goes clad in rose, she is pink, as it were, to the bone. If she wears green, she is green, so to speak, to the core. A black frock calls for black lingerie, and a yellow frock shrieks aloud for yellow lingerie—and gets it.

Nor is the trousseaux the only thing packed in the traveling boxes of the bride. If the *lune de miel* is to be passed in traveling, the maid tucks away certain mysterious objects by means of which any cheerless, conventional, hotel room may be transformed, in half an hour, into a veritable bower, breathing of the personality of its temporary owner. Folded flat is a bed-spread of chintz, with chair covers of different sizes which, in a twinkling, may be slipped into place. Table-covers and cushion-covers are disposed of effectively in less time than it takes to write it. If cushions are lacking, air-pillows may be inflated in a few minutes and covered with chintz. A folding waste-basket, chintz covered, is put into position, replacing the dread hotel receptacle. Drawers may be dusted out and lined with chintz, folding chintz-covered boxes are snapped into shape for handkerchiefs and other small objects, and even hotel curtains may be covered again with chintz curtains, neatly tied on with narrow tapes. A veritable box of magic is the bride's "hotel" box. A. S.



CHÉRUIT

To possess a redingote is to travel in happiness. Quaintly long of bodice and quaintly ruffled of skirt, this red cloth redingote was made for the bride's journey



DOUCET

When they are not attaining that new line under the arm in one way, they do it in another. This costume accomplishes it by hanging an overdress of cream tulle embroidered in cream silk over the closely belted black satin underdress. A single long-stemmed gold rose falls from the close-fitting girdle



CHÉRUIT

One of those frocks which spare their wearers the pain of deciding between the straight and the draped evening costume, is of silk cashmere trimmed with a single rose



DOUCET

The theme of the bride's wardrobe must, of course, be youth, and this is one of the infinite variations that may be woven upon that theme. White and silver brocade makes the short and softly draped skirt and the brief bodice, which is joined by white tulle to the bands of pearl and gold trimming



This beige chiffon gown flowered in cinnamon brown and made over cinnamon brown satin, may, at first glance, give us two distinct shocks. Of course, we have seen frocks turned up trouser-like before; but when have we seen this particular combination of Turkish trousers and a high collar? Fashions are growing more becomingly queer every day



This year, all of us are thoroughly believing in lace, and our belief is repaid by convincing things of this sort: cream Chantilly lace falling in a long paneled train from the shoulders of a black satin frock and appearing again in the front where the ankle-length black satin tunic is suddenly shortened. Cream-colored lace trails in long scarf ends from the shoulders. The bodice is outlined in jet and has that drooping waist-line so popular at the Paris openings this spring



Youth, and apple green faille, and rosebuds; then all one has to do is to murmur "spring," and the impression is complete. The narrow twisted belt, which confines the straight-hung frock ever so little, is of silver cloth. In reality, the gown is shorter on the sides than in the back and front and this intentional unevenness causes an undulating effect

GOWNS FROM McNALLY

THERE HAVE BEEN MANY, MANY OPINIONS ON THE STRAIGHT SILHOUETTE; THREE OF THEM ARE EXPRESSED ABOVE IN SOFT CLOSE-CLINGING FABRICS

THE TRIUMPHANT RETURN OF LACE

Lace Bade Fashion a Fond Farewell Several Seasons Ago; Now It Returns in All Sorts of Ways, and Makes Itself at Home on the Newest Summer Gowns

"IT is to be a season of laces," say the leading couturiers, and they mean what they say, —every word of it. For we are not going to be content with a frill or so or an occasional edging, but our entire frocks are to be airy nothings of lace. And there is to be every known variety of lace, from the most inexpensive Valenciennes to the priceless duchess lace; the designers have even stretched a point and included gowns of malines, chiffon, organdy,—yes, even batiste and crêpe under the head of lacy frocks.

LACE AND THE WAR

It is about four years since lace has been favored by fashion, and, of course, the war has had a great deal to do with its long leave of absence. The war resulted in quiet and somber styles, and that meant no lace, for no matter how simple the lace itself may be, it is anything but simple in its effects on a frock; that was why French women have discarded lace during these war times. Even now, though lace has returned to fashion, it is not actually being worn in Paris, though the laces that trim the gowns of Callot and Chéruit are made in France, in and around Paris, much of it by the many Belgian refugees. The supply of lace became great, and when the materials came to be more or less at a premium, the couturiers "discovered" lace. The most popular of these newly popular laces are the filet laces, black and white Chantilly, Lyons malines, Valenciennes, and Alençon laces, most of which are made in their traditional designs. There is some use of the exquisite point and duchess laces, but she is indeed a favorite of fortune who can indulge in them. Metal laces still appear, but not nearly to the extent that they did on the winter gowns; somehow, silver and gold laces seem far more appropriate for winter than for the summer season. Some unusual laces appear in white and in black with fine designs done in gold or silver threads. Some of the new laces have motifs worked in colored beads, or in gold or silver beads, and the effect is most striking. But the black and white



It isn't just lace alone, says Agnes; it's the company in which it's seen. All this black thread lace is over an underdress of gold cloth



They can do charming things by adding écru lace to gray satin—especially if they cloud the result with a coat of brown Georgette crêpe



It is all of black satin and black Chantilly lace, and it just simply goes to show how dignified these lacy gowns can be when they try

MODELS FROM DUNSTAN



Lace-trimmed frocks don't have to be formal, you know; they can be just as innocent and girlish as this Jenny affair of pink satin, over which is hung a—well, it's nothing on earth but a chemise of cream-colored Lyons malines lace

combinations are the smartest, and whether it is white lace on a black gown, or black lace on a white gown, it is equally successful.

JUST FOR THE SAKE OF LACE

The return of lingerie dresses and afternoon dresses of printed chiffons is due, to a great extent, to the return of lace, for this sort of frock is such an appropriate background for soft fine laces. Some of the prettiest of these frocks are trimmed with Valenciennes lace and insertion, and applications of Carrickmacross or Limerick lace. These latter laces are particularly lovely when applied to filet net, which may be made into charming afternoon frocks.

But the lace alone isn't the most unexpected thing about the new fashions; it's the company in which lace appears that is so surprising. For instance, a certain Paquin gown has a high collar, long tight sleeves of cream-colored Lyons malines lace, and a straight bodice, cut like an Eton jacket; while the skirt is a long, softly draped affair of bright rose-colored suèdette cloth. Then there are those somber but charming combinations of écru lace with a black or gray material. The frock at the left on page 66 is a most unusual affair of écru Alençon lace over satin of a warm gray. The lace forms a sort of chemise, shirred at the waist-line. Over this lace chemise is a coat of tête de nègre Georgette crêpe, falling in soft graceful folds and continuing into long tight sleeves.

A STUDY IN BLACK

In the middle of page 66 there is sketched an evening gown which successfully combines black satin and black lace. The satin gown is a dignified affair, built on long slender lines and completed by a long slender train. At either side, the skirt is draped into a deep point, which is embroidered with jet beads. The upper part of the bodice and the sleeve are of black Chantilly lace, and below the girdle at the back, over

MODELS FROM JULIA CARROLL



They say that écru and black are particularly happy together, and as a proof they refer to this Jenny gown of black charmeuse, over which écru filet lace is softly draped

the train, hangs a wide square panel of Chantilly lace which falls to the floor.

The frock shown at the right on page 66 may do duty as an afternoon dress or one for informal dinners. The underdress is of gold cloth, over which is hung black thread lace. This lace is of fine silk net, with a border exquisitely embroidered by hand in black silk. This embroidery also trims the long tight sleeves, which, like the Eton bodice, are features of summer, and the girdle and cuffs are of black satin. Another gown which may be worn for formal afternoon affairs or for informal evening ones, is sketched in the middle of this page. It is of black charmeuse, over which is draped écru filet lace, and the black moire ribbon girdle crosses in front and ties loosely at the back, giving the much-to-be-desired long waist-line.

The frock at the right on this page just shows how striking the combination of white chiffon and black Chantilly lace can be when it tries. The frock makes much of the newest ideas of fashion,—the long loose sleeves, the uneven tunic, and the uneven hem. The sash forms the longest point of the tunic, and the corsage bouquet is of gardenias and their cool green leaves.

Lace-trimmed frocks are not always the essence of dignity. They can be delightfully youthful affairs, like the débutante's dancing frock sketched at the left on this page. It is of pale pink satin, over which hangs a—well, a chemise of cream-colored Lyons malines lace. A cloud of cream-colored silk net serves as sleeves, and the bouquet is of pale pink cherry blossoms to match the pink satin of which the frock is made.

This use of laces is not confined entirely to frocks and gowns, for in many cases lace is used on the new hats and parasols; there are even some of the handsomest evening slippers which boast of applications of some kind of lace. It is in beautiful ways like these that lace comes into its own.



Do what we may, we shall never succeed in doing anything more charming than combining white chiffon and black Chantilly lace. A frock like this is the height of woman's ambition



An affair of this sort is one of the things that may come between one's evening gown and oneself. It starts out, innocently, by being pink net, and then there develops complication after complication in the form of pink satin ruffles



They say that, sleeping or waking, our surroundings have an effect on our subconscious minds. Think of the uplifting effect of a nightgown of white handkerchief linen with a deep bodice of real lace and insertion. However, it might be well to add that the plaited gown itself is edged with hemstitching and real Valenciennes lace



Really, it's doing this chemise an injustice to say much about it. It can speak for itself. It is of handkerchief linen, there are quantities of needlework on the bodice, and the top is finished with wide Valenciennes lace

THERE ARE MANY GOOD REASONS WHY WOMEN

LIKE TO TALK ABOUT THEIR PERSONAL AFFAIRS;

THEY HAVE THINGS OF THIS SORT TO TALK ABOUT

LINGERIE FROM JACQUELINE



(*Above, left*) *An oriental name for lovely woman at her best is "digit of the moon"; we won't mention that she has also been called a "petticoat," but will just point out the oriental influence in the moons on this petticoat of embroidered silk ninon, trimmed with insertion and net ruffles. The moons, which are on both sides of the skirt, are eyelet embroidery outlined by net footing. The undervest to the right is of pink chiffon, real filet lace, and scrolls of fine needlework in pink silk*

(*Above, right*) *Pink ninon again; it makes charming camisoles, too. When they are trimmed with insertion and lace, and equipped with satin shoulder-bands, they are entirely desirable. Combinations are entitled to waist-lines, even if they don't claim them often. They may also button in the back, which this one of pink crêpe de Chine does. Then it has pink hemstitching and plaits*

PARIS STUDIES CURRENT EVENTS IN FASHIONS

Paris Forgets That It Is Minus Coal, Sugar, and Taxis in Thinking of the Fashions That the Openings Have Brought into Its Life



No matter how much of a Parisienne a woman may be, she just loves to do innocent things like this in the summer. It is all of pale rose crêpe, with but a simple little blue flower as its means of trimming



If this designer has her way, every woman will do this sort of thing this summer. This time, it's a hat of white crêpe banded about the crown with black, white, and orange coque feathers and bordered with loops of white wool



Almost every known woman is the better for a hat with one of those lace frills; it helps a great deal. This one is of black satin, and the frill, which stands up so bravely around the brim, is of gold lace

THREE MODELS FROM ODETTE



LANVIN

It's going to be a gay summer if we do what this designer tells us and wear a frock of white Swiss muslin and gay-hued toile de Jouy. The girdle is of green taffeta, the beret is of green velours de laine, and the parasol—no, it isn't green at all, it's a bright red

PARIS without races, Paris without opera, without light, and without coal,—and now Paris without sugar. This last is the "most unkindest cut of all." Sugarless coffee, sugarless tea, and unsweetened desserts will doubtless be our portion before many days, for the amount allowed each of us by the Government is so small that it will hardly suffice to sweeten our breakfast porridge. Even the tea-rooms are closed for two days each week on account of the lack of sugar and the ban on frivolous little sweetcakes. We have two-course meals at the restaurants, and they are not so bad; but—suppose the coffee supply should fail! The mind of the Parisian can not grasp this possibility.

More: it is whispered that the Englishman in Paris will soon be obliged to do without his whisky-and-soda. It certainly will be awkward, running over to England for a "nip"; which observation concerns neither frocks nor yet hats, but has a certain importance for all that.

ALL PARIS WALKS

Parisians are walking as they have never walked before. We shall become a nation of pedestrians, able to do our ten before breakfast with the best of them. For some days now, in addition to the ever-increasing lack of taxis, all transportation has stopped at ten in the evening and the streets are uncannily quiet after that hour. We listen to echoing footsteps and wonder vaguely who is the belated passer-by. From our windows at night the city looms a black concatenated pile, the few lights glowing like weird will-o'-the-wisps. And having consumed our allotted share of electricity, we light our ineffectual candles and go sadly and patiently to our beds, where only the whir of a nocturnal "sky-prowler" and the ceaseless throbbing of a not too distant factory disturbs our dreams.

Incredibly dull as Paris is, there is every reason to believe that it will be still more dull.



LANVIN

The words haven't been invented to relate how chic a lavish and Lanvin-ish use of white piqué can make a blue serge costume; it mayn't be practical, but oh, it's so Parisian. The hat is of blue taffeta and blue straw, and the whole costume is known as "Romeo"



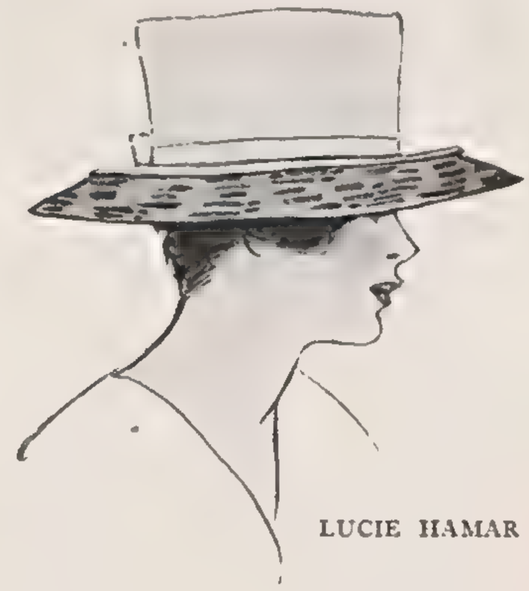
JEANNE DUC

When a French designer creates forget-me-nots, he considers baby blue too insipid. These, therefore, are gray beige forget-me-nots, on a beige-faced black straw



LUCIE HAMAR

"The War, Madame," means nothing to a French designer—if she be extravagant. So, while Paris is going without shoes, Paris may wear a hat of light brown suède



LUCIE HAMAR

They said we should have organdy hats, and here is a white one, embroidered in color; such a hat needs no bush



JEANNE DUC

Its sultry coloring is suited to a sultry day; sheer black mousseline, with red dots, is banded with soft red feathers. On the front, just to prove it's French, is a unique cluster of sea-shell flowers

The little flurry in diplomatic circles caused by the passing through of Ambassador Gerard and his staff subsided quickly. The Ritz has welcomed several well-known visitors,—among them Mrs. Whitelaw Reid, her daughter, the Hon. Mrs. John Ward, and the Duchess d'Uzès. We have experienced mi-carême and Washington's Birthday, with almost every American in Paris gathered together in the Place des États-Unis to witness the placing of wreaths on the statue of our first president; and we are now safely embarked on our springward way, with our new frocks lending a mild sort of enchantment to the scene.

BACK TO FROCKS

We may talk of coal and kindling-wood, of cabbages and kings, but always the conversation veers to frocks, to the all-absorbing question of clothes. Now that the openings have, as it were, passed into history, and we have leisure to think it all over, we have almost made up our minds to be content with an apron, one of the apron-frocks of which a few were found in almost every collection. A jolly little garment, the apron, and the newest models are very fetching. Of course the apron-frock does not consist solely of an apron. There are such things as sleeves, an underdress of some sort, and a girdle—or two—attached.

It has been decided that the girdle must not visibly entirely encircle the waist. The newest girdle, therefore, after crossing the front of the frock, discreetly passes under one or more loose sections which fall straight from shoulder to hem; and this is the new line of the season. In one of the smartest models, the moderately close-fitting draped girdle crosses the front at the normal waist-line and passes through slits under each arm, losing itself completely under the straight-falling back, a back section which falls free from shoulder to ankle and, by a subtly placed stitch or two, is made to bulge slightly at the hips, somewhat in the fashion of the Watteau frock. The well-defined bust and the straight effect of the skirt in front are, as it were, relieved against the ample back, while the skirt remains narrow at the hem. This odd silhouette is quite new and is strangely pleasing; and examples are to be found in nearly every house in Paris.

ALL IN THE SILHOUETTE

Lacking the wide back section, the girdle wanders, apparently, in and out at will through slits at the waist-line—wherever that may be—producing a sort of double silhouette. The frock, viewed from a certain angle, seems straight; while from another point of view it has a well-defined waist-line and the air, generally, of a close-fitting frock.

Tailored frocks may be either straight or wide at the hips. Some are close fitting at the waist, the jackets of others fall straight from shoulder to hip, and some flare in circular fashion from the shoulder. A few skirts are plaited, others are narrowed a trifle at the



TWO MODELS FROM CHANEL

For a frock with three embroidered waist-lines, French discretion provides a coat of black satin, with contrasting beige embroidery bands

They wear sombre frocks in Paris; but for Americans, brave Paris makes frocks like this one of green woolen tissue embroidered in green and red

hem; some are ample—as Chéruit's—and fall straight from a wide hip, others are quite plain and very narrow. Jacket sleeves extend to the wrist and are neither very tight nor very wide. The fashion of placing a jacket over a one-piece frock is a pretty one and this two-piece *tailleur* will be worn throughout the spring, at any rate.

THE INFREQUENT BLOUSE

Comparatively few *tailleurs* require a separate blouse, although blouses are not altogether lacking. Paquin makes a blouse like a bodice, surplice in the back instead of in front, with the small V revealing a bit of the shoulders instead of the throat, which, by contrast, is collared to the chin. A Jenny blouse of voile de soie extends to the base of the throat all around, fits the shoulders easily, and falls straight from the bust to the broadest part of the hips, where it is edged with some metal galon. The sleeves are long and are quite simple in shape, easily fitting and tightened at the wrist. The Lanvin waistcoat-blouse with all its coquettishness has been already described in the April 1 issue of Vogue, on page 45. There are many simple blouses of organdy, edged with fluted frills, some of organdy embroidered with beads, and many tunic-blouses, loosely belted. Generally speaking, if a separate blouse is worn, the tailored skirt is mounted on a high belt, producing a slightly high-waisted effect; but there is not a vestige of the high waist-line visible in the jacket.





MODELS FROM MARTHE GAUTHIER

For the sake of a center of interest there is a bouquet; for beauty, cream lace; for symmetry, ribbon bows; and for the usual "raison d'etre," yellow mousseline

Apparently not an "envelope," but, really, it looks rather like one, this chemise of dull blue voile de soie, with its rosette of flowers and graduated rose ribbon fringe

THE FROCK OF TWO FABRICS

The frock made of two tissues, exploited in the spring *tailleurs*, is developed also in foulard and mousseline, in satin and crêpe de Chine, in silk and Georgette crêpe, in wool and organdy. Premet tops a pretty afternoon frock of light gray serge with rose Georgette crêpe. The back of this frock falls straight from shoulder-top to hem, unbroken in line by a wide straight serge belt which crosses the back only. This frock shows the slight widening at the hip which is much in evidence this year, as well as the belted front portion. This particular frock is very happy in color, as the skirt is embroidered in rose silk matching the plaited top.

Somewhat similar in form is a model of black satin shown by another house. The satin is drawn smoothly down over the bust and is belted across the front, while the back falls straight and loose, much like a huge Watteau plait. The girdle is of black satin also and a bit of white satin outlines the U of the neck.



The insidious dot has now crept on to our underwear in great quantities; sometimes black dots of tulle are applied with embroidery on a combination of old blue crêpe de Chine



There had to be something conservative about this combination, since it was of red voile de soie edged with black Chantilly lace, so it was cut as demurely as possible

The fashion of placing collars and cuffs of linen on tailored frocks is pretty but not too practical, for the linen crumples. Mme. Lanvin uses white piqué instead of linen, even lining a knotted belt of serge with white piqué, so that the crisp white shows up in startling fashion on the dark serge. A compromise will doubtless be arranged, and for ordinary wear some other, even if less pretty, fabric will be substituted for the piqué. But oh, the white piqué-trimmed frock is smart!

ENTER BEADS

Last year the organdy frock was embroidered with gold and silver thread. This year organdy is embroidered with beads. Chéruit shows a delicate green muslin ornamented with white beads in the form of a simple plaid made by single rows of white beads cross-barred with other single rows; this trimming forms a broad band across the front of the corsage and on the skirt.

In the winter we wore manteaux of satin, but for summer the Chéruit wrap is made of coarsest cheviot in colors that

(*Continued on page 146*)

WEDDING GOWNS AND WEDDING GUESTS

After All, Weddings Were Made for Man, Not Man for Weddings; Thus the Gifts, Greetings, and Garments Should Be So Simple As to Be Acceptable to All

THE expression, as of one with brain fever, that passes over the face of the average recipient of a wedding invitation, is not always due to unrequited love. No, the invited guest may not have dreamed of being the particular bride of that groom or groom of that bride;—the situation is much more tragic than that: it is a question of what to wear. This is a problem that may become a nightmare to a sensitive soul who fears to do the wrong thing.



Now, really, how to dress at a wedding has become a very simple matter. For a day wedding, it is quite permissible for a woman to wear a tailor-made street costume, if she desires. The old-fashioned idea was to wear the most elaborate clothes possible, and one recalls from childhood amusing events in connection with that custom. For instance, one early morning wedding, that was to take place up the Hudson, necessitated a very early start. The day dawned foggy and generally moist, and when, before half the world was up, the guests began to assemble at the station, it was a wonderful sight to see dowagers bearing down the platform like ships in full sail, resplendent in tulle bonnets, flowers, frills, and all that then represented wedding array; one could not help picturing what the end of the day would be.

FOR THE WEDDING AT A DISTANCE

To-day, no woman would think of donning a light, elaborate, and perishable frock when contemplating a journey by train, a long drive across country to the church, another drive to the house for the wedding breakfast, and still another drive to the station and a railway journey back to town. As smart weddings take place only in the daytime, the choice of dress thus becomes a very simple one.

For a morning wedding in the autumn, winter, or early spring, a street suit or a street coat and separate dress, worn with furs and perhaps a smarter hat than usual, would be appropriate. The blouse or the collar and vest of the one-piece frock, if that is what one is wearing, might also be a little more filmy, but that is all the difference that needs to be made.

Whether a wedding is a quiet home affair, or is to take place with full service at church, the rule remains the same. For the afternoon, all the smartest women wear exactly what they would in making a call: a street costume of velvet or cloth, with furs.

A light fluffy gown and elaborate hat belong more to an outdoor wedding, where much license is allowed, or a very late spring wedding, perhaps, in town; otherwise, the effect of such dressing is provincial.

This rule applies not only to the invited friends but also to the immediate relatives, except that if they wish to discard their wraps, then a handsome costume is quite appropriate. A little note of warning should be given in regard to the length of the gowns to be worn, for a church aisle is quite as trying a place as the deck of a steamer. The woman who has not the slimness of the young girl, and can not boast of the fewness of her summers, looks ridiculous in a skirt that exposes her ankles; instead of making her appear the gracious matron that she may be, it gives an awkward and unbecoming effect.

Four o'clock is now the accepted hour for the smart wedding, where the note, this season, is simplicity. It is not fashionable to make the wedding in any way elaborate. Of course, the bride and her maids may be as picturesque as possible; that is, provided the regulation bridal gown with veil is worn by the bride. It is correct to have a maid of honor (or a matron of honor, not both), bridesmaids, flower girls, and even pages if one so desires.

TAILOR-MADE BRIDES

If, however, the bride is to wear a traveling dress, then there should be only one attendant. At two or three fashionable weddings lately, the bride has worn a tailor-made suit of white broadcloth, with a hat to harmonize, and has carried a white prayer-book. A bouquet, especially a shower bouquet, should never be carried with a costume of this kind. The attendant, or maid of honor, in both cases, wore a white serge tailored suit with a white hat, and carried a stiff small bouquet that gave the note of color to her gown.

At outdoor or country church weddings, in June, the gowns of even the guests are more elaborate. One should remember that a religious ceremony always calls for a formal type of dress, and it is very bad taste to err on the informal side, as did some very young people last autumn, who, at a country wedding, arrived at the church in riding and golfing togs. It was very bad taste, and the result is that they are in danger of being cut off the lists of some very desirable hostesses. Another condition to note is that it is against the canons of the Catholic and Episcopal churches for a woman to attend a religious ceremony with the head uncovered; so that, even in cases of house weddings, the members of the family wear some type of headdress that simulates a covering.

The correct dress for men in the daytime is the regulation black cutaway or walking coat with waistcoat to match, dark gray striped trousers, a dark tie, black shoes (preferably of patent leather), black silk socks, a top hat, and gray gloves. A groom, his attendants, and all the men who attend the wedding, whether it is to be a large affair or the very simplest, dress in this manner, when the marriage occurs at any hour between eight in the morning and six at night. The frock coat is rarely seen now, except in the case of a very elderly man who still clings to that style of dress.

EVENING WEDDINGS ARE FEW

If, by any chance, one is obliged to have a wedding take place in the evening (though a wedding after six o'clock is not at all smart), then the only correct dress for the men is full evening dress.

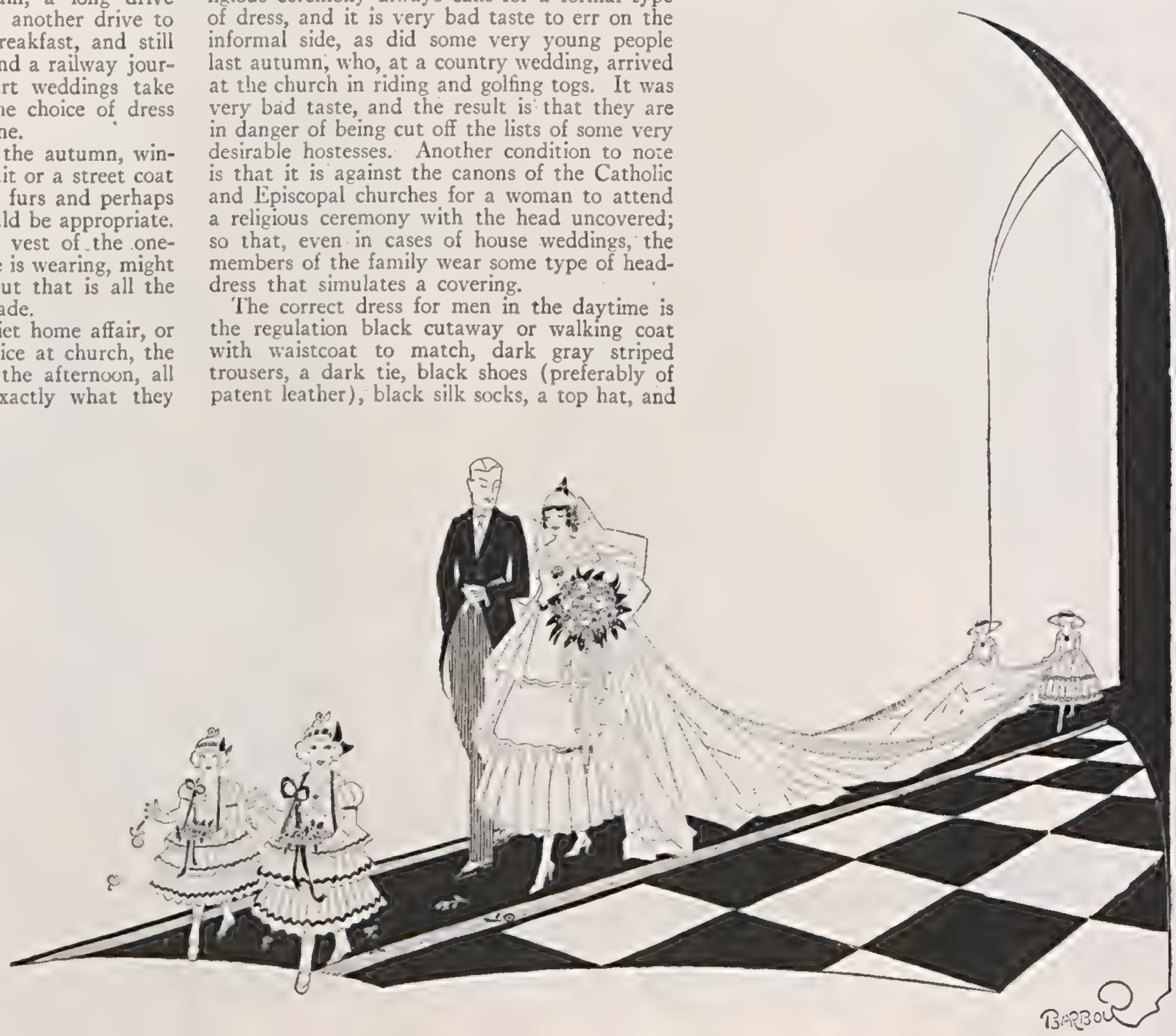
At a country wedding out-of-doors, where the ceremony is performed on the lawn or veranda, the informality of the affair makes it permissible for the men of the wedding party (including the groom), and also for the guests, to wear white flannel suits, with white shoes and gay ties, or white trousers with dark blue coats. If, however, the ceremony takes place at a country church, then the same clothes that are worn in town are the correct ones: a walking coat, striped trousers, and a top hat, as above.

To grooms and their brides, fashion is very kind, this season, as the decree has gone forth that it is better not to give elaborate and extravagant presents to the attendants of the wedding party. A welcome simplicity will do much to relieve the strain that the elaborate wedding may become.

The same thing should be said of the wedding present proper. There is a most erroneous impression that an invitation to a wedding necessitates the giving of a present even on the part of a mere acquaintance; when, as a matter of fact, for any but old friends and relatives to take this privilege often results in much embarrassment for the bridal pair and their families, who are thus made to feel themselves under an everlasting obligation to some comparative stranger. With the prevalent simple dressing and the fact that every invitation does not mean a gift, the lot of the guest at a fashionable wedding is not an unhappy one.

A word must be said on the subject of wedding invitations; they are larger in size this year and

(*Continued on page 164*)



AS SEEN BY HIM

Now That the Flags Are Flying, Ours Is the Task of Counting Our Stars and Verifying Our Stripes; and, by the Way, Flags Do Not Fly by Night

MAY in town is most enjoyable, though our spring is so brief that it can hardly be called spring; the first thing we know, we are in early summer. Such a season is like the second or third act of a merry play: the curtain rises on a new setting,—a landscape of beautiful parks, fresh and green and brilliant with flowers. New Yorkers are fortunate in their many accessible drives and the comfortable inns tucked into quiet nooks on country roads, where they can go for tea or dinner, to dance afterwards and return by the light of the young May or June moon, speeding a bit, and having all sorts of adventures to add to the spice of life. I think I like the moonlit nights better than those on which the heavens are dark except for overhead stars. You see, on starlit nights, the authorities become prodigal with electricity, and the wary eye of the traffic policeman is apt to spot the adventurer who returns with speed and daring.

INTERNED NEW YORKERS

Those members of the sterner sex who must stay in town during this strenuous and parlous period when history is in the making find a number of companionable beings in the same circumstances. With each year the old division of seasons grows fainter; although hospitable town houses may close, blinds go down, and gray-coated guardians take charge when our fair friends go to their country places, the best hotels are still open and the interned New Yorker meets more people that he knows than he does in the busy winter time. There is always a jolly crowd of men at my club, and sometimes we have our tables in the dining-room or on the roof-garden put together for a great celebration. One can generally find a partner for bridge; or, if bored with town atmosphere, can take to one's heels in a motor and go anywhere within two or three hundred miles.

The town was *en fête* earlier than usual, this year, long before the balmy breezes of spring were whispering; even before February gave its howling good-by to the March lion. It was the spirit of universal patriotism, which found an expression in a widespread unfurling of stars and stripes, that gave unusual color to the city. Our flag gladdens the new gray and white stone which is everywhere changing New York from a drab metropolis to a thing of beauty; and our flag even enlivens the dingy brown and red brick structures of a decade ago.

THE FLAG

But now we are all examining the flags we buy, to see that they are correct as to the number and the position of the stars and the stripes; we had been growing careless about this. The official flag has forty-eight white stars in a blue field, arranged in six rows of eight stars each, and thirteen stripes, alternate red and white, beginning with red at the top. The garrison flag of the army, which is the one we generally use, is made of bunting, thirty-six feet fly and twenty feet hoist. The stars, in their field, or union, are equal in number to the number of states. The field is in the upper quarter, next to the staff, and is over one-third of the length of the flag, extending from the top to the lower edge of the fourth red stripe. The national flag should be hoisted not earlier than sunrise each morning, and hauled down not later than eight o'clock each night. One feels like putting a dotted line around these flag rules, and marking it: "Tear on this line, and keep this clipping;" so many are the contraventions of the rules by present-day patriots.

One should be sure that the flag is not at half-mast, except at the death of a member of the family or of a club-member, if it be a club flag that is in question, or at the death of a great national personage. When the flag is used on a bier or casket at a funeral, the stars should be placed at the head. In no case should the flag be allowed to touch the ground. The use of the flag for advertising purposes is illegal. It is strange that it should be necessary to repeat these simple rules; that they are broken every day should be a shame to a city like New York.

Finally, I would advise (as I have before advised) all yacht owners to study the rules in the yearly book of the New York Yacht Club, which deals with the etiquette of flags on water craft. This is even more important than the land etiquette of flags.

We could learn a lesson of flag display on national occasions from the tenement districts, which are often ablaze with bunting. In recent years, few of the private houses on the Avenue have put out their flags on holidays and occasions of national importance. The exception to this careless neglect was the patriotic practise of the Vanderbilt families. And to-day, in the riot of patriotism, there is no display more striking than the great flag simply draped over the entrance to Mrs. Vanderbilt's residence at Fifth avenue and Fifty-seventh street. The Society of Patriotic Decorations and Civic Improvements at Washington states that a flag should always be flown from a staff or mast and not be draped; but I do not see why this extending of a large one at full length, as in the case of the Vanderbilt flag, is reprehensible. The rules which govern flag-flying are in the main those which are taught by custom and tradition. The Star-spangled Banner, at any rate, it seems to me, may consistently be used as a banner. In east-and-west streets, when a large flag is flown across the street between two buildings, the union of stars should fly to the north; on north-and-south streets, to the west.



Without wishing to be hypercritical, I must confess that sometimes I am troubled to see Americans forget, even while in an excess of democratic fervor, the respect that is due to national institutions. Perhaps it is because we, as a nation, are so newspaperized that we are willing to sacrifice a sense of dignity to an American sense of humor. A breach of public etiquette, however, is just as much a breach of manners as is discourtesy in a drawing-room. Heads must be uncovered and we must stand when the national anthem is sung or played. We have begun to be ashamed of ourselves, lately, on this score—and well we may.

HAIL AMBASSADOR, WELL-MET

On a par with disrespect to the flag is disrespect of office. When Mr. Gerard returned lately to America, until he handed in his report to the President, he was, *de facto*, the personal representative of our Government. Mr. Gerard had come from a capital where, though general manners may not be on as refined a plane as ours, there is the most supreme regard for office and authority. I do not wish to make any personal allusion in reference to a reported incident,—especially as I think the telegraphed story which was circulated here probably germinated in the brain of a provincial reporter. The incident as reported from Florida, quoted a personal friend of Mr. Gerard as having greeted him loudly and in public with "Hello, Jimmie." One might as well address President Wilson in public as "Woodie," or whatever might be his "little" name, as the French say. This is not democracy. It is something worse than provincialism. It is such *laissez aller* which makes us the laughing-stock of Europe. The fact that an invention like this could hold the popular mind for a minute is significant; we must embark upon a campaign of national education as to national etiquette.

DIVINE TRIFLES

Now to some trifles. At the Ritz, there is a new ice, called a *cœur flottant*. This "floating heart" is a specialty of the house. A heart of vanilla cream has somehow become entangled in a network of strawberries, and it floats in a divine spicy liquid reminiscent of liqueur and preserved pears. Chicken Parmentier is a good variation of the old-fashioned chicken hash. It is minced until it is almost a liquid, creamed and browned; and it is surrounded with that respected and expensive vegetable, the potato, also creamed.

Out on Long Island, about this time, Mr. Henry Phipps has his polo field put in condition; and the Grace brothers are ready for spring practise. Baltusrol, especially on Sunday, is crowded with golfers; and the races are on at Belmont,—or they will be in a few days and the different hunt clubs will be having their May meets.

We men who are not in the regular army or among the reservists, have turned for our summer clothes to the gray mixtures of which there are so many shades and combinations. In the stuffs shown me by my tailor here or in the suits which came over from England, there is but little green or brown or anything with red threads in it. One takes extra good care of London togs these days. London styles change so little that season after season the same garments hold their own.

Haberdashers still put the turn-over cuff on some of the shirts they are making; these garments are really designed for outing wear. Nearly all the patterns are in narrow stripes on a white ground. The flowered wall-paper

(*Continued on page 164*)



Curtis Bell

MRS. EDMUND WITHERELL NASH

One of the most charming weddings of the winter was that of Miss Esther Auchincloss, daughter of Mrs. Hugh Auchincloss of New York, to Mr. Edmund Witherell Nash, son of Mr. Edmund S. Nash of Savannah, Georgia. The wedding took place in the Madison Avenue Presbyterian Church. The bride's gown was of white satin, made with a court train; point lace trimmed the bodice, and the veil, which was arranged on the style of a Russian head-dress and held in place with orange blossoms, was also of point lace. Her bouquet was of gardenias and lilies-of-the-valley

HE DISCOVERS ONE WOMAN; SHE, ALL MEN

The Wise Bride Will Respect the Many Peculiar Personal Traditions Which That Quaint Animal, Man, Has, during His Bachelorhood, Collected for His Own Use

AFTER the orange blossoms are faded and the honeymoon has waned into the comfortable light of day, there comes a period of adjustment, wherein bride and groom settle themselves into the characters of husband and wife. For the man, this is chiefly a process of discovering that he has married a human being. He has believed that Women are this or that, behaving thus and so; and he becomes only gradually aware that he has domesticated not a sex, but a particular person. For the woman, it is, on the contrary, a process of realizing, not without astonishment, that the personality of which she has been from the first acutely conscious belongs also to that curiously alien race known as Mere Man.

ONE of her first surprises may well be the strange inverted vanity of the creature. She herself is vain of her chief power, as a rational being should be. If she is beautiful, she is proud of it; and sensitive about it also, as about a thing by which, in some degree, she stands or falls. But this quaint animal, man, appears to be vain actually of his weaknesses. If he be physically strong, for instance, praise of his strength will rather embarrass than delight him; any slur upon it will leave him confidently unconcerned. But let him be somewhat frail, and the imputation of bodily force (unless he suspects irony) will set him all in a glow of absurd happiness. He will swallow as much flattery upon such a point as she will upon the point where she excels. And any attack upon it is cruel out of all reasonable proportion, because he knows no shame like the shame of being made ridiculous. If he has once felt thoroughly like an ass, that memory will for years afterwards haunt him and taunt him in his uneasy dreams. His pride goes out against the world; his folly is a closet full of jeering skeletons, whereof he hopes that he can hide the key.

A MORE troublesome astonishment awaits her when she begins to find herself overmuch deserted in favor of obviously inferior attractions: affairs of masculine business or pleasure, golf or fishing or some other hobby, gatherings of undomesticated friends, mysterious evenings at the club. He appears even in some sort to prefer these occupations to her society. But that is not at all the truth. The truth is that he draws no comparison. There is something wrong with a man whose wife and home are not his chief interest; but there is something more wrong, or at least more abnormal, about a man whose wife and home are his only interest. And in his strange vision of happiness the lines run parallel and never meet. A man who reads Milton and Maeterlinck may eagerly devour the comic sections; a man who appreciates opera will enjoy also a prize-fight or a baseball game. Certainly he values the finer pleasure more; but the strange thing is that he values the coarser pleasure no less. Nor, except under resentful compulsion, does he weigh the one against the other. He really does not in the least prefer golf to matrimony; he merely does not like to have his superior matrimony interfere with his inferior golf. Though he would give up the world for love, yet he wants, and expects, both. And if his wife can be wise enough to restrain her natural jealousy until she acquires understanding of this paradox, there is no fear but she will retain her superiority.

WHEN, sooner or later, the inevitable dissension does arise, then is his behavior most incomprehensible of all. For he enters into the wrangle with his mouth full of irrelevant logic and his mind fixed upon fathomless abstraction. He sees his transgression as an infraction of impersonal law; she feels it as a personal injury to herself. Suppose he has kept dinner waiting. To her mind, he has annoyed her and upset the servants. To his own, he has violated the ideal principle that dinner should be served at dinner-time; a just and reasonable rule, but somewhat trivial withal. He simply can not be made to see that the true measure of his crime is the extent of her exasperation. He will waste precious breath and patience in proving that the gravity of the offence is absolute, and that she may properly be annoyed only to such degree as the occasion warrants. Yet upon his own ground, he will most readily apologize and seek amendment. And there is another mystery; he thinks that his apology closes the incident. He can not see that confession is an unconditional surrender, and that whoso admits a fault deserves no mercy.

LET the wise bride therefore forego her natural rights, even to the chief of all, the sacred right to nag. Let her remember that there is one thing which a man values even more than his own way; and that is the sense of being magnanimous. He will give her anything she does not ask; he will, upon what he imagines to be his own initiative, lay at her feet more than her own sense of justice could exact; what he refuses upon demand, he loves to offer as a privilege. For a man is a babe until he dies, and a woman the mother of babes.



SEEN *on the* STAGE

Before Condemning the Russian Drama We Should Learn to Understand the Workings of the Russian Mind

By CLAYTON HAMILTON

Maurice Goldberg



(Below) Some one really should do something about presenting a vote of thanks to Mr. and Mrs. Coburn for producing Molière's, "The Imaginary Invalid"

THERE is a common statement that human nature, in every country and in every century, must always be essentially the same; but this statement, like many other aphorisms that are glibly passed from tongue to tongue, is utterly untrue. There are, and always have been, as many different kinds of men as there are different kinds of monkeys. The German and the Chinaman, the Gentile and the Jew, the Englishman and the Irishman, the Negro and the Southern Gentleman, have different minds as well as different faces; and the deepest and the saddest of all tragedies arises from the fact that they can never understand each other. Mankind is not endowed (as Emerson imagined) with a single mind; it is endowed, instead, with many minds. In Edinburgh, for example, it is considered sinful for a man of consequence to be polygamous; but in Mecca and in Salt Lake City it is considered sinful for a man of consequence to be monogamous. Among Mahometans, no gentleman would take a drink; but, among Americans, no gentleman would refuse to take a drink and buy another. To kill a fish would be a crime in India; but not to kill a hundred or a thousand fish, whenever such an opportunity was offered, would almost be a crime in Brittany. To the German mind, the shattering of Rheims Cathedral was an act of military heroism; but, to the French and British mind, it would be utterly unthinkable to bombard, for any military reason, the already shattered fragments of the Parthenon. The very deeds that are honored among certain races as the things that must be done are regarded among other races as the things that any man should gladly die instead of doing. It has frequently been said in recent months that any American naval officer would have shot himself instead of launching the torpedo that sank the *Lusitania*. This statement, very probably, is true; but those who argue that the German naval officer who sank the *Lusitania* ought rather to have shot himself have merely failed to understand that, to the German mind, the murder of a thousand innocent non-combatants was a deed of gallantry, to be applauded. The present war has taught us most emphatically that human nature is not essentially the same in every country. Human beings differ from each other—in intellect, in feeling, and in spirit—and wars result inevitably from the fact that the ideals which are most honored by some races are by other races utterly despised. The Prussian believes that it is nobler to be subservient than to be free, and the Frenchman believes that it is nobler to be free than to be subservient; and there can be no resoluble argument between them.

ART—THE ONLY UNIVERSAL LANGUAGE

It is one of the noblest purposes of art to make the various races and nations of the earth acquainted with each other. The language of great art is the only universal language that mankind has yet developed. People who are now condemned to live on Hester Street or on Fifth Avenue need only go to Delphi to realize at once how utterly the life of ancient Greece was nobler than the life of present-day New York. Travelers need only drive "through green degrees" to that medieval citadel in Tuscany that is sweetly named San Gimignano to understand how lovely it must have felt to be alive in Italy, seven centuries ago, when the greatest of all human beings walked the earth and spoke, as an ambassador from Florence, in the council-chamber of that towered town among the hills. To take us far away, to take us back,—to tell us the truth of "other times and lands,"—this, indeed, is one of the great purposes of art.

We have the best of reasons at the present time for desiring to become better acquainted with the intellect, the feeling, and the spirit of the Russian people. The Russians, who occupy so

(Left) Margaret Mower appears in "Sganarelle," the Washington Square Players' production of Molière's comedy—we are seeing much of the late M. Molière



White

large a segment of the rondure of the world, have never been understood by other nations. They are too nearly occidental to be understood, for instance, by the Japanese; they are too nearly oriental to be understood, for instance, by the English. They have a mind of their own, which is indigenous neither to the west nor to the east; and at this present moment, when the very continuance of our American democracy depends apparently on the co-operation of the Russian people, it is very necessary that we should learn to understand the Russian mind.

Our only means of approximating quickly such an understanding is by a study of Russian art. A great service has been rendered by an enterprising publisher, Mr. Alfred A. Knopf, who has set before our reading public many excellent translations of representative works of recent Russian literature. But it is equally desirable that our theatre-going public should be afforded many opportunities for seeing Russian plays.

The present writer, for example, may regard himself as fairly representative of the general American public in his almost utter ignorance of contemporary Russian drama. The test of a play is in the seeing, not the reading; and I have seen no Russian plays whatever, except the scant half-dozen pieces by Tcheckoff and Andreyeff that have been shown by the Washington Square Players and by the Neighborhood Playhouse, and the German version of Tolstoi's "The Living Corpse." I have never really liked a Russian play that I have seen; and I have never been able to read a Russian play from the outset to the end, except in the single instance of "The Living Corpse." My ignorance is monumental; and I have chosen to call attention to it because I think that it is shared by the majority of my fellow theatre-goers in America.

When a modern Russian play called "Nju" was recently exhibited at the Bandbox Theatre by Josef Urban and Richard Ordynski, it was severely slated by nearly all the commentators in the daily press. The present writer did not like the play any better than these other critics; but he prefers to ascribe this lack of liking to an inevitable difference between the mental process of the Russian playwright and the mental process of the American observer. A play that has been welcomed with acclaim in many Russian cities cannot be a bad play of its kind; and if it seems bad according to our kind, this fact should be regarded merely as an interesting indication of the necessary difference between the Russian and the Anglo-Saxon mental outlook.

What is, fundamentally, the nature of this necessary difference?,—for that is the first question that we need to ask in order to grope forward toward an understanding of the great people on whose persistence in a noble cause the future of our American democracy so perilously depends. First of all, it may be said that, in observing the helter-skelter of experience, the Russian mind is interested more intensively in studying this or that particular detail, and the Anglo-Saxon mind is interested more extensively in guessing at the pattern of the whole. The Anglo-Saxon seeks to see in any object a sign of relativity to other objects; but the Russian is interested by the object in and for itself. The Russian tries to see life steadily; the Anglo-Saxon tries to see it whole. Of the Russian it may truthfully be said that "A primrose by the river's brim, a yellow primrose is to him, and it is nothing more"; but he sees this yellow

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© 1917, Arnold Genthe





Ira L. Hill

Emily Stevens plays one of the acute angles in the eternal triangle of Galsworthy's, "The Fugitive"

(Above) Dorothy Hyson came out of the west to dance her way through "Oh Boy!" No one has ever been able to talk about the huge success she has achieved without using that time-honored word, "personality"

(Top of page) They say that Isadora Duncan and her pupils are to dance at the Madison Square Garden, the interior of which is to be made to resemble a Greek temple,—let us hope they speak the truth



Two photographs by Sarony

Ruth Findlay is one of the perfectly good reasons why "A Successful Calamity" is a successful production



Curtis Bell

MRS. RUSSELL COLT AND HER CHILDREN

When Mrs. Colt is not engaged with Miss Ethel Barrymore Colt, Master John Drew Colt, and Master Samuel Colt, her elder son, she is starring in the moving pictures, for, as all the world knows, she is Ethel Barrymore. She has temporarily deserted the stage for the studio, and she has recently finished playing the part of a gypsy in a new film play, "The Call of Her People," which was adapted from Edward Sheldon's "Egypt." The picture was taken in and around St. Augustine,—it demanded just that kind of scenery

MAKERS of MUSIC

The Past Musical Season Has Been One to Encourage the Artist Who Desires to Develop His Individuality Rather Than to Emulate Genius

By HIRAM KELLY MODERWELL

THE season of music just closed has been rich in the minor pleasures of the art. Small recitals have been more numerous, if possible, than ever before. The recognized concert halls have been occupied every afternoon and evening by artists who had reserved the time months in advance. The recitals even overflowed these halls and went into the smaller theatres. There has not been enough room to house all the musical talent which this season has wished to exhibit itself before the public.

THE FINE ART OF PUBLICITY

Such an increase in concerts does not indicate a flowering of musical ability in America; it does not even indicate an increased interest in music on the part of the public. It is an open secret that the business of making music in this country is one which reverses the ordinary laws of economics. Whereas the demand ordinarily conditions the supply, in the "music business" it is the supply which stimulates and arouses the demand. In other words, one goes to hear James Smith, the violinist, because said James Smith and his manager, have, by consistent press-work, forced James Smith upon one's attention several times a year, season after season. Accordingly, the increase which has taken place this season in the total number of concerts indicates, primarily, the increased ambition on the part of musicians, American and foreign, and the increase of the funds which they are willing to use for publicity. It does not, as the event has proved, indicate any improvement in the general average of musicianship. This season, as last, the recognized concert halls have been, at the minor recitals of the lesser-known musicians, sparsely filled with kind or curious friends. The concerts given by the public favorites have been more than ever filled, sometimes even to the crowding of the platform and the aisles. Decidedly, music has taken a larger place in the life of the average New Yorker than it formerly occupied. But it has not been the young and struggling musician who has benefited by this adventitious change.

THE THINGS THAT MADE THE SEASON

This has by no means been one of the memorable seasons in point of novelty or of "sensation." It is not to be compared with the "Caruso year," or with the "Mary Garden season." No new reputations of the first order have been made, unless it be that of the brilliant Galli-Courci, whose fame has spread from Chicago eastward and has created the keenest anticipations among those who have not yet heard her. Marie Barrientos has likewise established firmly the fine reputation which she prepared for herself last season: that of a conscientious, highly expert, agreeable, but nevertheless limited, singer of coloratura rôles in opera.

At the same time, however, much has been happening. One guesses that some of the reputations which have this year been established in a small way will blossom out, in seasons to come, in splendid fashion. Besides, the drift of the whole season has been toward better music, if not exactly toward higher ideals of performance. One feels this year that the music, as compared with the soloist, occupies perhaps a little higher percentage of importance in the total than formerly. This, it must be confessed, is not due to the striving of the young revolutionists, who are usually to be counted on to change the conventions of the world. Leo Ornstein, who is doubtless one of the most famed of these youngsters, has this year been devoting himself to the classics and neo-classics as meekly as any conservatory student. It is rather the established masters of music who have been making the musical world move. Harold Bauer, with his fascinating programs, classified according to This or That, with his joint recitals with Casals or with Thibaud or even with his fellow pianist, Gabrilowitsch, has set a new standard of program-making which the next generation will surely seek to approximate. So completely successful have his experiments proved that he has only to announce one of his unusual programs to fill the house completely. In many another recital we can note at work this influence of Mr. Bauer, though it must be confessed that the singers who have most to gain from his suggestions have been the slowest to profit.

HOFMANN THE ROMANTIC

Josef Hofmann, true to the romantic myth he has built for himself, has flashed across the present season as a weird and mysterious composer in an unknown idiom. He has projected his *alter ego*, by name the imaginary composer Dvorsky, into the American concert hall. This Dvorsky is to many the Mr. Hyde of the gentle and romantic personality of Hofmann. Frankly, Dvorsky is not a popular person in our midst. But he is ever likely to do some new outrageous thing; and when it comes, it will be too interesting to miss. Decidedly, Dvorsky will bear watching. He is the one flash of poetry in a rather prosaic season.

The young artists have not contributed as much of novelty as might have been wished. But, thanks to the keen competition existing, they have performed a certain service in going out with their offerings into the highways and byways, into the smaller theatres and recital halls not usually devoted to music. Gradually lovers of music have become accustomed to drop around to the Princess or Comedy theatres. Gradually the impression has gone abroad that not all the music in the world is to be heard at Carnegie and Aeolian halls. The present season has helped to prove that people will go out of their way to hear something interesting.

THE RISE OF INDIVIDUALITY

And this bears the seed of a suggestion for the young artist. Under the old régime, in which the gods of Carnegie and Aeolian held sway, the musician beginning his career was obliged, if he wished to establish himself, to match techniques with the great. After he had proved his technical proficiency, so the unwritten law read, he might proceed to cultivate the special or the unusual in his talent. And this matching of techniques did more to make the musical season prosaic than any other one influence. From now on, however, the young artist will have an opportunity to attract attention by his own merits, and by the inherent interest of what he has to offer.

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Eugene Hutchinson

It is Loraine Wyman who sings the "Lonesome Tunes" which she and Howard Brockway collected in Kentucky



Ferrand

May Mukle, an English musician of great virility, has established herself as one of the foremost 'cellists of this country



Vandyk

A contrast to May Mukle, but equal to her in mastery of the 'cello, is Beatrice Harrison, whose music is all soft grace and charm



Arnold Genthe

The marvelous finger-work and delicate expression of Eleanor Spencer has given her an irreproachable position among pianists

ART

DURING nearly a century, the National Academy of Design has conservatively reflected developments and changes in the trend of American Art. That we can not say that to-day it reflects the best in our art, is only too clearly shown in the present Spring Academy, the ninety-second annual exhibition. A dead level of mediocrity of mind and skill has resulted in an exhibition which sends one out with a feeling of depression instead of inspiration.

"QUI S'EXCUSE, S'ACCUSE"

For this various explanations and excuses have been offered. Of these one is that the Academy aims to encourage the young and struggling artist. Were the Academy a charitable institution, its aim would be noble and its success praiseworthy, for it does succeed in giving to clever mediocrity, which would be better employed in painting houses or designing wall-papers, a showing and commercial encouragement by the sale of canvases to produce more of the same useless stuff. But it fails in that far higher purpose of the big exhibition, the putting before young artists of true ability, inspiration in the form of really notable work by our first painters, as a goal toward which to bend their energy, and it fails to turn aside the efforts of the man who can never arrive at great art to some minor art of craftsmanship, to which his talents are better adapted

COMMERCIALISM IN ART

There is an even more discouraging explanation than this, and one which is reflected not only in the Academy but in other exhibitions of the day. It is that in our material age of great commercial enterprises, the keenest brains and the greatest minds turn to the business and not to the art world. So true this is that many of our artists have come to reflect in their paintings all the ugliness of the commonplace utilitarian world about us in a literal transcription, unmitigated by any great interpretation of hidden forces of beauty behind the surface ugliness. The great painter may accomplish that wonder of showing beauty in ugliness; the mediocre artist merely betrays his own lack of any knowledge of true beauty. Unless he can feel the thrill of the hidden beauty and, as it were, "put it over" to his audience, he is wasting his and our time. There is no greatness in hitting hard with ugly facts.



Though marred by the intrusion of unrelated still life, Olinsky's "Afternoon Reflections" has excellent quality in the figure itself

THE PRIZE WINNERS

There is little that stands out either for good or bad in the Spring Academy, no eagerness to agree or disagree with the prize awards. True, the prize-winners are recognizable only by their labels, yet it would be difficult to find among the other paintings substitutes more worthy of the jury's award. The Altman first prize was awarded to Charles H. Davis for "The Call of the West Wind" with the usual blue sky with white clouds floating through it. This perennial theme of Davis's paintings is this time interestingly patterned by hillside trees which are silhouetted dark against it. It is a canvas which is true,—not great, but quietly pleasing and of more distinction than the somewhat dry and heavy "Late Summer Moonrise," by Ben Foster, which claimed the second Altman prize. The Thomas G. Clarke prize for the best figure composition had little choice, in that there were few canvases which fell into this class to dispute the award to Max Bohm's "Children on the Sands." In so far as brilliant color means bright pigments, there is much of it with a predominance of brass yellow,—thick pigments without texture or form. It was perhaps the artist's wish to appeal not only to the observer's imagination, but to his ingenuity as well to decipher it. It has, at least, this merit—it can not be accused of being academic.

SERENITY IN "UNREST"

A seriously painted "Girl in Black," by Adolphe Borie, skied beside the door, would have attracted but small attention in the exhibition had it not won the Isaac N. Maynard Prize for the best portrait. It was a more finished, more technically excellent, but less forceful portrait than that of Bela L. Pratt, by Howard E. Smith, which won the first Hallgarten Prize for the work of an artist under thirty-five years of age. The second young artist to come into this class was John Folinsbee, with "The Canal in Winter," and the third, Sidney E. Dickinson with "Unrest," a smoothly finished painting quite complete in itself and demanding little from the

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To Charles H. Davis, who has made a life work of painting blue skies with floating clouds, was awarded the Altman prize, the highest honor in the Spring Academy. "The Call of the West Wind" is an adequate pleasing canvas, wholly untouched by greatness



"The Medicine Man" by Blumenschein afforded one of the few pleasant spots to be found in the Spring Academy



Max Bohm's "Children on the Sands," winner of the Clarke prize, affords a Chinese puzzle as to whose legs are which

A RIVAL OF HER CHINESE TEA-HOUSE AT NEWPORT IS THE ITALIAN TEA-HOUSE OF MRS. OLIVER H. P. BELMONT, AT GREAT NECK





Three photographs © Tebbs

Each terrace has its fountain, so arranged that the overflow from one feeds that on the terrace below. The trees which have been literally built into the structure give an air of age and permanence

(Right) The stairway which forms the lowest section of the tea-house leads directly to the water of Long Island Sound; above it, the tea-house climbs the precipitous bank in successive terraces

Built in the style of an Italian farmhouse, of pink stucco and heavy tiles of dark red, black, and brown, this building is so designed as to seem a natural part of the hillside up which it climbs. Flowers in great pots of terra cotta or brilliant glaze add color, and the sunlight falls pleasantly dappled through the trees



Addison Mizner, Architect



NO ARCHITECTURE HAS BECOME MORE FULLY ACCLIMATED IN AMERICA THAN THAT OF GEORGIAN ENGLAND; IF THE POINT NEEDED PROVING, IT HAS IT IN THE HOME OF MR. HENRY P. DAVISON

(Left) Sun-filled and gay with color is the breakfast room, a meet beginning for perfect days. The rounding walls of this room are painted in green and faun color and rise to a ceiling encircled by a painted trellis and garlands, above which arches a painted blue sky. Flower filled vases designed after the old Dutch flower pictures stand on the side tables, and the painted furniture is decorated with little medallions in which are painted various birds native to Long Island, giving a touch of local color both unexpected and pleasing

Perhaps no other style of architecture has so fully established its right to rise upon American soil as has the Georgian, that architecture which flourished in England during our own Colonial days and came here by good right with our own Colonial forefathers. Massive, simple, and built of brick and native stone, it becomes an integral part of the landscape and embodies the ideal of serene and ordered living. In this residence built by Walker and Gillette for Mr. Henry P. Davison, at Peacock Point, Locust Valley, Long Island, deep-toned variegated brick is combined with Kentucky limestone. The shutters are green and the roof is of English slate

Five photographs by John Wallace Gillies



Like all well-ordered rooms at this season, the dining-room has donned its summer apparel, and it chose, as befits its furnishings of antique mahogany, a flowered chintz. A fine antique stone mantel frames an equally fine Dutch painting, and the crystal chandelier and candelabra are also antiques. The whole interior maintains consistency with the Georgian façade, for the furnishings were brought from England



The entrance hall forswears formal barrenness in favor of light and color. The prevailing tones are biscuit color and blue, and the floor is of Portland stone imported from England, for those things were possible in the days before the war when this house was built. On the first table stands a candle protected by one of the great bell glasses of Colonial days, and a screen shuts off the end of the hall. The stair rail is of wrought iron

(Below) The library, true to Georgian tradition, is painted and hung with chintz and furnished in mahogany. A collection of silhouettes, the "shadow pictures" of a century or more ago, hangs on the walls and adds to the old-time atmosphere. Over the mantel is a decorative flower panel by Angelica Kauffmann. Even the carpet is a copy of an old English design and was woven in England for the room





One of the pleasantest possible ways of being married is in surroundings like these of garlands of flowers and of more flowers held in great stone jars and graceful bowls. And then if the bride is preceded by an infinitesimal page and flower girl and followed by a train bearer so small as to be scarcely visible,—well, she just couldn't help but be picturesque



(Left) It really isn't a bit difficult to build a frieze of prim little bushes around the walls of a room. Wooden frames covered with wire netting are fastened close together along the walls, and then the spaces in the netting are filled with leaves and flowers,—that's the bush part, you see. Branches cut to resemble trunks are fastened to the wooden frames, and look as if they were growing out of wooden tubs,—that's all there is to it. For full descriptions of these original settings by Claire Avery see opposite page

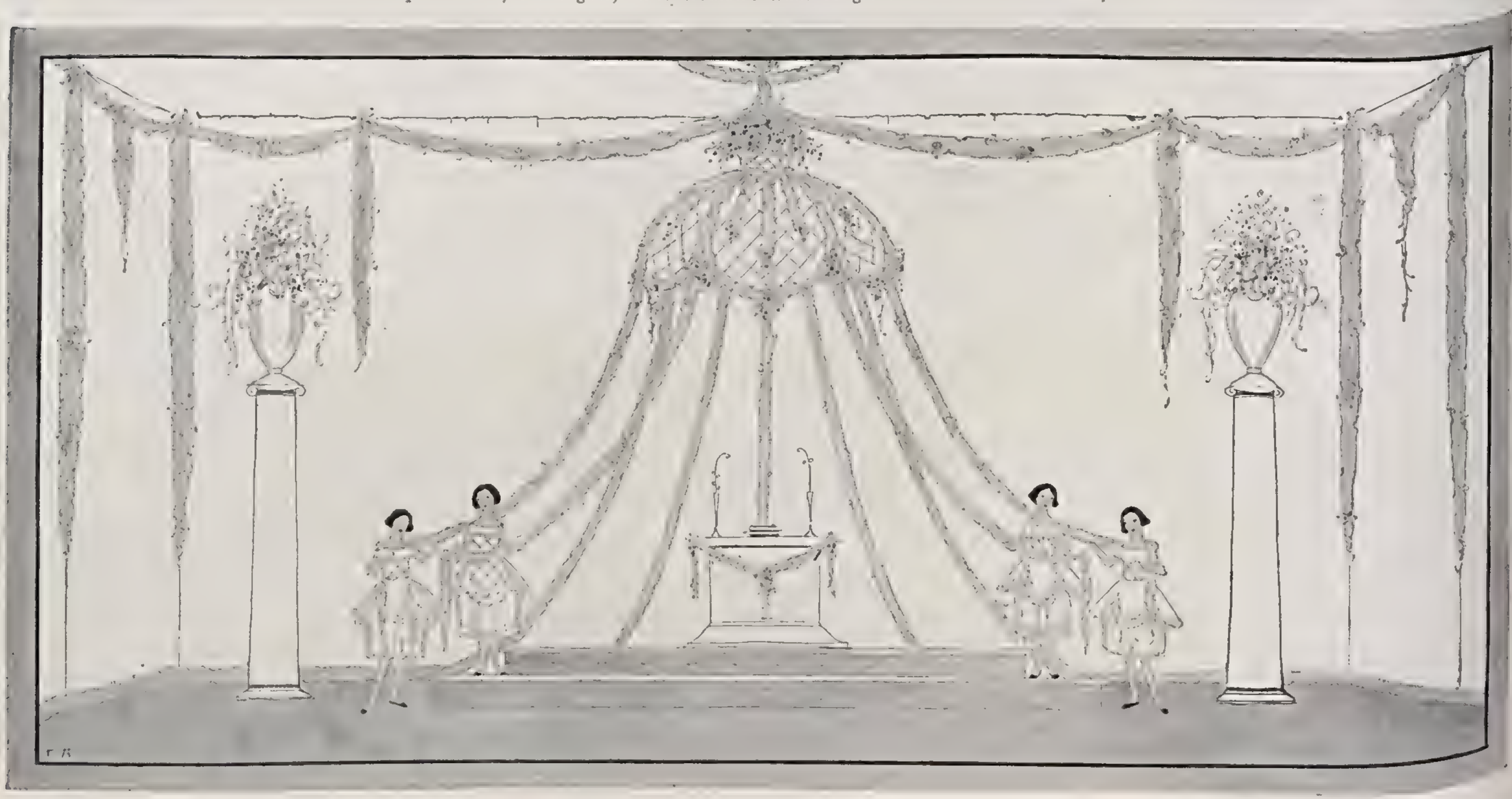
THE HOME WEDDING MAY BE AS

UNUSUAL AS IT IS CHARMING

IF THE DECORATIONS OF THE

HOUSE LIVE UP TO THE OCCASION

A ballroom is really a perfectly delightful place to become married in, if one does things like this to it. Garlands of flowers, an ivory-tinted altar, slim columns bearing flower-filled vases, and a quartette of small girls,—who wouldn't want to get married in the midst of all that?



THE HOUSE PUTS ON ITS WEDDING ATTIRE

IN this issue of itself, Vogue has taken thought for charming and unusual decorations for the church wedding and the veranda wedding, and now it has come to the home wedding, and its ways and means of decoration. Decorations for a home wedding usually mean a group of impersonal palms and a bank of lilies or roses,—just the same thing that everybody else does; yet it is possible to achieve the most unusual and beautiful effects even in the usual house. The plans for decoration which are sketched on the opposite page may be adapted to almost any room.

FIRST, THE ROOM

In the first place, the room where the wedding is to take place should be denuded of all its every-day furniture, pictures, hangings, and rugs. If but a part of the room is decorated, and the rest left with all its usual furniture,—well, the result is unfortunate, to say the least.

A small room would be charming decorated like a garden. The flooring should be canvas, painted deep blue, and a platform may be erected at one end, for the ceremony. The walls should be hung with gauze or loosely woven cheese-cloth dyed a shadowy powder blue; the material is hung in folds which are fastened at the top and bottom. Against this soft background are fastened rectangular wooden frames about five feet high covered with wire netting; one of these is sketched in the middle of the opposite page. They should be placed fairly close together all the way around the room, like a frieze, and the spaces in the netting should be filled with laurel leaves and roses, as shown in the sketch. Branches of trees are cut to represent little trunks,—the idea is a frieze of prim bushes, you see,—and the branching ends are fastened to the frames; the fastening is concealed by the laurel leaves. The lower ends are arranged to look as if they were growing from flat wooden tubs painted deep blue, which are fastened along the wall at intervals.

OTHER VARIETIES OF BUSHES

This idea may be worked out in many ways. The wooden frames may be of any shape one wishes, and the netting may be filled with any cut flowers that do not fade quickly. A charming effect, and one that is very lasting, is gained by wiring quantities of tiny brilliant-colored kumquats to the branches of the laurel leaves. A large room may be decorated after the fashion of

(*Continued on page 128*)



There is probably no more important event in the life of woman than the great day when she becomes a flower girl, and if her costume is like this quaint affair,—well, earth can hold no more perfect thing



If the bride knows a virtuous, willing, and patient small boy, she may have a page like this. He has to be that kind of a boy, you see; other little boys are so bitterly opposed to wearing wigs

FOR THE HOSTESS

THE bride gives less thought, perhaps, to the wedding breakfast or to the buffet service at the reception than to any other detail of the all-important day. The wedding gown, the trousseau, the floral decorations, the birdesmaid's frocks, and a thousand and one little things harass her mind up to the last great moment; but some one must expend much thoughtful care upon the things the bride can not attend to, and the impression of the function as a whole must not be marred by even any slight imperfection in the refreshments offered the guests.

MENUS 'ROUND THE CALENDAR

May, the "marriage month," vies with June in popularity with the bride-to-be, but the accompanying menus will be found seasonable and correct all around the calendar. They were prepared especially for Vogue by Nestor L. A. Lattard of the Hotel Plaza, New York, and Lattard is past master in the art of making menus.

Green and white is the color scheme which Lattard selects for a wedding breakfast, and nothing lovelier for a bride can be found than lilies of the valley, although cream white roses, the white narcissus, or any favorite white flower may be combined with maidenhair fern, smilax, or asparagus fern. And of course one would not forget the traditional white satin ribbons that peculiarly belong to the bridal table. The color scheme of green and white may be carried out in the china, although plain white porcelain with a gold band is always in good taste. The crystal may be plain, engraved, or decorated with a gold band to match the china. The menu for a wedding breakfast follows:

Supreme Marquise
Potage Ange (baked in cups)

Small Hearts of Celery
Ripe and Green Olives
Salted Nuts and Pignolia

Poached Eggs à la Poincaré

Truffled Breast of Chicken
Bread Sauce
Baskets of New Peas

New Asparagus Vinaigrette Sauce

Bombe Nuptiale, Plaza
Glazed Madeleines
Glazed Africaines
Glazed Nougatines

Fruit Bonbons
Coffee

Bride's Cake, Decorated (favors inside)

If the wedding breakfast takes place at noon or early afternoon, a light sauterne and mineral waters should be served. There are individual boxes of wedding cake for the ladies, and at this, as well as the wedding luncheon or reception, cigars and cigarettes for the men should not be forgotten. Often the cigarettes are of the groom's special brand, bearing his crest or monogram in gold upon them.

HOW THIS MENU IS DONE

The supreme marquise is made from alternate slices of orange and grapefruit, served in large cocktail glasses in a bed of ice. Between each slice a thin sliver of candied citron is laid and the top is decorated with a star cut from citron. A little bunch of pale pink apple blossoms is tied to the long stem of each glass with white satin ribbon.

The *potage ange*, baked in cups, is one of Lattard's new culinary triumphs and well worth the trouble of making. Small patties of puff paste are made and filled with diced sweetbreads and mushrooms cooked in cream. These are set into deep cups, a very little Madeira is poured over them, and some broiled fresh mushrooms cut in julienne strips are added; then the cup is filled with essence of fresh mushrooms and set in the oven to bake until very hot; when it is done it is served in the cups.

The poached eggs à la Poincaré are poached eggs placed in puff paste tart

(*Continued on page 126*)



Perhaps because it's spring a tiny hat-box holds the favor of the cake



As novel details of one of her picturesquely planned weddings, Miss Tracy Joralemon suggests the miniature hat-boxes (left and right) for the wedding cake; and for the more conventional box, she suggests, in the three boxes above, touches of novelty in the placing of the monograms and bows



Some of the hat-cake-boxes bear monograms; some, like this one, do not

(Right) It was for the coming-out party of Miss Elizabeth Adams, daughter of Mr. Edson F. Adams of Piedmont, California, that this delightful setting was created. The house is set high on a hillside, and the terrace, which is on the garden side, looks across San Francisco Bay to the Golden Gate. The neutral toned stucco walls of the house form the background and there is a loggia at either end of the terrace; the rest of the enclosure is achieved by a clever and decorative use of canvas, and additional floor space has been gained by extending a wooden floor surrounded by balustrades out across the steps leading down to the garden

(Below) For a wedding, the decorations of a terrace thus enclosed should, of course, be adapted to the occasion and the season. For this coming-out party, which took place in the autumn, they were in the rich warm colors suited to the season. The wall curtains were of dark blue canvas paneled with blue and white striped canvas, and the ceiling was in canary yellow canvas, similarly paneled in yellow and white canvas. Garlands of autumn leaves draped the balconies and supported great Chinese lanterns in the form of pomegranates. Massed flowers and foliage plants completed the decoration





Charles Peter Weeks, Architect

IN THIS TERRACE DECORATED FOR A COMING-OUT PARTY AT THE CALIFORNIA HOME OF MR. EDSON F. ADAMS VOGUE SEES A SUGGESTION FOR A NOVEL SETTING FOR THE HOME WEDDING

(*Above*) *For a recent wedding the interior of the Church of the Heavenly Rest in New York was transformed by palms, Easter lilies, and white lilac and the carved stone was softened by the trailing green of the Carolina vine; decorations by J. H. Small and Sons*

IT IS THE FLORIST WHO IS THE MAN

OF THE HOUR AT A CHURCH WEDDING

(*Below*) *Thousands of chrysanthemums made a fairyland for a wedding held in the Church of the Immaculate Conception at Seattle, Washington. Garlands of smilax hung above the aisle and twined the pillars; decorations by Hollywood Gardens*

FOR ADDING DECORATIVE INTEREST TO THE VERANDA, WROUGHT IRON IS ADAPTABLE AND APPROPRIATE

FROM MRS. A. VAN R. BARNEWALL

(Right) On this glass-enclosed veranda, the soft yellow and green of the awning harmonize with the yellow furniture, which is of Italian inspiration and is striped with green and mulberry. The lamps are wrought iron, with antique finish in ivory and polychrome. The iron ceiling lamps, designs of oak leaves in old-ivory and colors, are perhaps the most interesting feature of the porch



THE SUN-ROOM, A TRANSITION BETWEEN VERANDA AND INTERIOR, HAS FURNITURE ESPECIALLY SUITED TO ITS CHARACTER

(Below) When ancient bits of exquisite wrought iron are converted into modern wall ornaments and used as a framework for some climbing plant, the effect is dignified and charming. These ornaments may be made permanent fixtures by setting them into the wall. The plant forms in which wrought iron is characteristically designed are particularly good for outdoor use

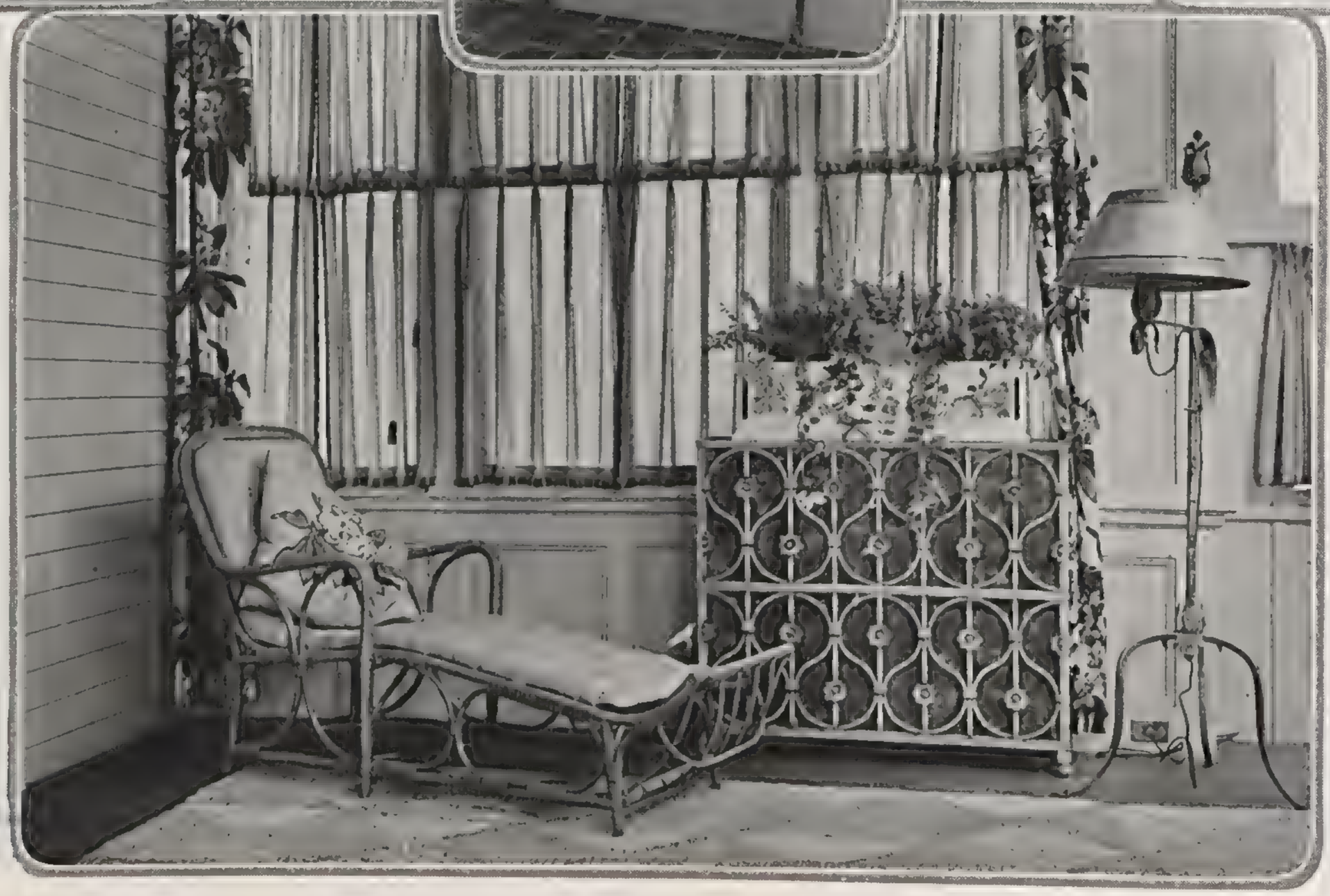


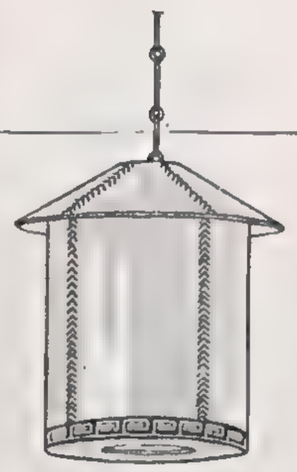


An iron stand may be made a picturesque addition to the veranda interior by fitting it with a wire frame into which a gaily colored pan may be set. Quaint flowerpots containing trailing plants, and perhaps a painted metal bird or, still better, a real one, may add additional cheer to this bit of decoration

(Middle, above) The floor is of green and black marble, and to harmonize with it we have a console and mirror of gold-ornamented black iron. The introduction of black glass, as panels in the mirror frame and a top for the table, supplies a decided note of interest

(Left) Another view of the same porch shown in the upper middle shows a pleasant window treatment. The linen hangings are white, flowered with red, violet, and green; the casement curtains are white, fringed in the colors of the hangings. The radiators have been successfully concealed by wrought iron

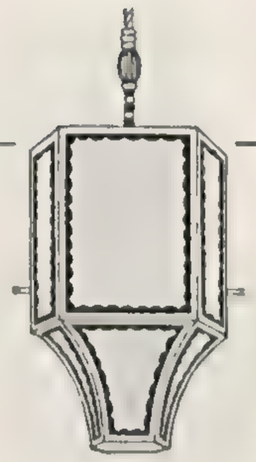




It is only fitting that a mystic little Japanese lantern for a dim corner should have a mystic green blue shade; 7½ inches in height; $13.50



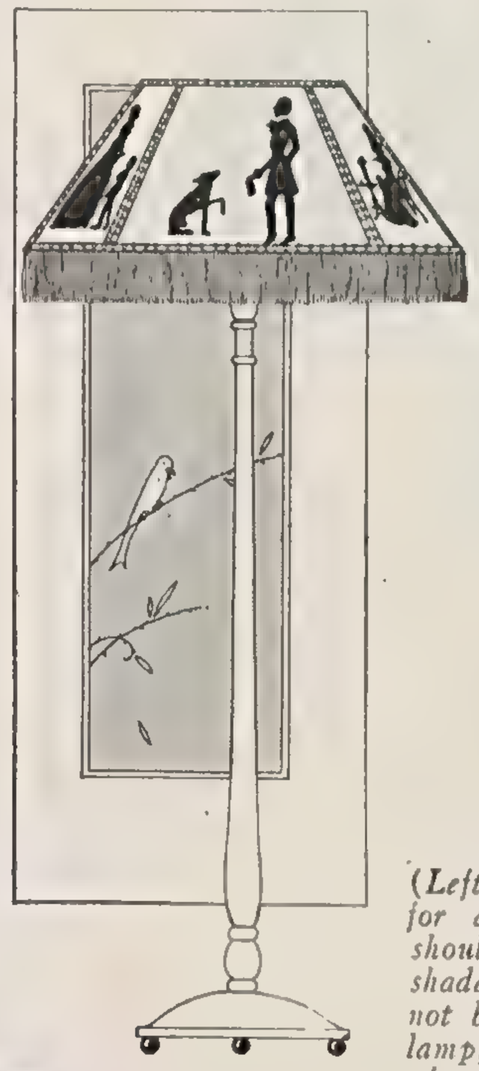
This shade is done by a well-known portrait painter's daughter; before painted footlights walk gay painted ladies in costumes quaint, both old and new. This shade and that at the bottom of the page are ordered from England; $10



A small hanging lamp shade that is slightly Japanese is made of delicate old-gold parchment and traced with black; 11 inches in height; $15



The white-shaded light is soft, cheerful, and good for reading; the appliqué silhouettes one chooses oneself; 7 inches across; $12

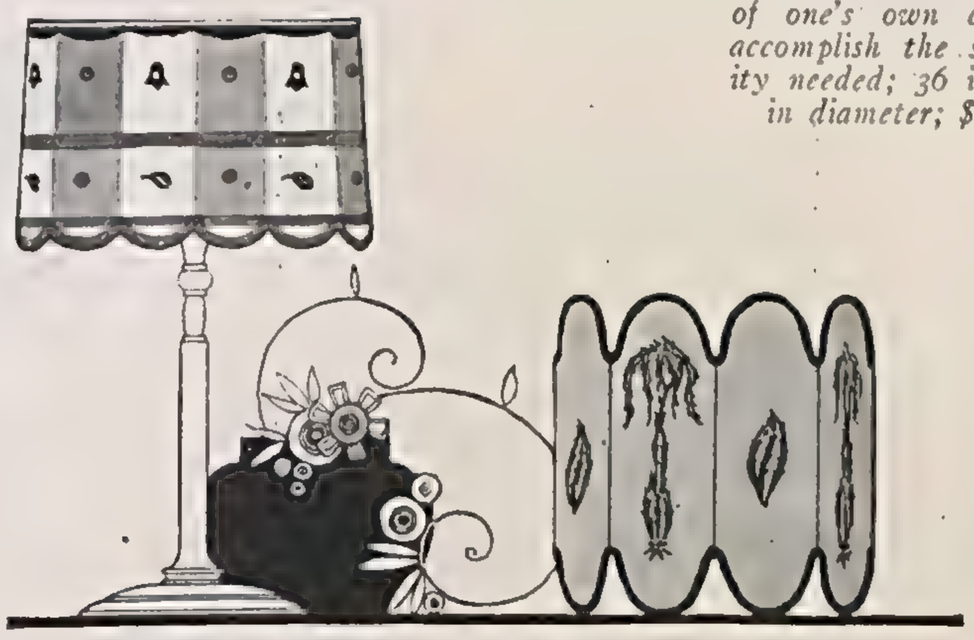


(Left) The floor lamp for a summer home should be lightly shaded, yet it must not be like a boudoir lamp; the silhouettes of one's own choice accomplish the severity needed; 36 inches in diameter; $40



The reason for liking a room may be its lights shaded by parchment with Italian Renaissance design; 18 inches in diameter; $30

Against a black parchment background prances a haughty noble of ancient days; he is about to hurl the maiden to suppliant knees; 20 inches high with lamp; $18



The low lamp gives a nice feeling of intimacy; it is softly and well shaded with rose and ivory parchment; 14 inches in diameter; $14. A yellow shade with deep scalloped panels, outlined in black, is reserved to effect a severer atmosphere; 14 inches in diameter; $20



Wild Russians hold carnival across a parchment shade of black; the figures are in color,—they could not very well help it, being Russian; 19 inches high, with lamp; $22



This shade is akin to the one at the top of the page; shades like these may be obtained in colors and designs to suit any style of decoration; $10

MANY AND VARIED ARE THE LIGHTS AND SHADES OF SUMMER HOME DECORATION



THE ACCESSORY IS A VARIABLE; IT CAN BE AT ONCE MODERN AND OLD-FASHIONED AND CAN CHANGE AT WILL THE PERSONALITY OF THE COSTUME WITH WHICH IT IS WORN





Collars and cuffs are the most irresistibly feminine when they are made of hemstitched handkerchief linen or organdy, in a color. The little motoring hat has a visor that repeats the color, and the newest wrinkle in veils, short and of much-wrinkled tulle

One must keep an eye on that severely tailored costume, for now and then it springs a sheer collar and cuffs with handsewed tucks, a loose black satin tie, a scarf made of a single layer of chiffon edged with flying squirrel, and a wide-meshed veil

(Below) And ribbons go tagging after belts wherever belts go—and belts go around everywhere this season. Here the ribbon is picot-edged at intervals and knotted at the cuffs, at the belt, and on the leghorn hat. The costume changes personality with each change of ribbon

(Below) "Gray, beige, and tan," said spring, and everyone assented. And then Palm Beach and summer insisted on a riot of color, with the result that subdued afternoon frocks of chiffon or organdy have taken to sleeveless jackets of silk faille or taffeta in all sort of vivid colors



Sleeves that were smart in the ballad days of "My Lady Greensleeves" are smart again now,—except that nowadays, these coquettish sleeves are attached to a silk faille or taffeta jacket-blouse. The jacket is worn over an underdress of white voile, batiste, or charmeuse, and has collars and cuffs to match the dress. It is lined with silk in a lighter shade



SMART FASHIONS FOR LIMITED INCOMES

If One Would Be Smart This Summer, One Must Banish All Ideas of Severity and Be Just As Feminine As It's Possible to Be

FASHION is superlatively feminine this year. No longer are our summer frocks tailored within an inch of their lives,—even sports clothes are not half so severe as they used to be. We may revel in filmy fabrics and delicate colors, and our wardrobes may be crammed with those frocks that are closest to a woman's heart—those dainty affairs of handkerchief linen, batiste, organdy, chiffon, net, and crêpe de Chine, all exquisite of color and material, yet so simple of design that a home dressmaker may achieve them with amazingly little effort.

LINEN OF MANY COLORS

If one is particularly fond of handkerchief linen—and what woman isn't?—one's choice need not be limited to those few tried and true colors that handkerchief linen has always meant to us—the banal blues and perennial pinks and lingering lavenders. Handkerchief linen has formed a pleasant habit, this year, of appearing in every shade, from deepest rose to palest yellow, and the color of one's frock depends only on one's preferences. Pale gray handkerchief linen is refreshingly cool to look at. The frock sketched at the lower left is pale gray, trimmed only with hand-done hemstitching and with linen cording. The grosgrain ribbons at neck and waist could be either of a deeper gray, or of some contrasting color, if one feels that way about it. Linen-covered buttons fasten the frock all the way down the back—so many of the new frocks have that way about them.



(Left) Handkerchief linen may be had in any color one chooses, this season, and we hope one chooses pale gray, for it makes a frock as delightfully cool to look at as this

SOFT AND SUMMERY FROCKS

Georgette crêpe and extremely fine batiste are equally charming for summery frocks. Either would be appropriate for the dress sketched at the upper left. The frock is écru, and square medallions of white lace, form its trimming, while cherry red ribbons tie the collar and cuffs. Tucks about an inch wide run around the top of the skirt and the top of the sleeves, and the frock fastens in the back with small round pearl buttons.

Every one is looking forward to teas and garden-parties, this summer, for they are the opportunities for the charming net frocks that are so deservedly popular. The frock sketched at the lower right is of white embroidered net, over a slip of white silk. If one's seamstress is one of those very clever people, she might use plain net instead of embroidered, and then she might appliqué white taffeta flowers to the skirt and the sleeves. The wide sash, which is of two tones of purple ribbon, winds high around the waist and ties in a large puffy bow at one side of the back.



(Above) This frock may be either of Georgette crêpe or of batiste, for one may rest assured that it will be equally charming in either material

(Above) Coats like this are great events in the history of 1917. It's really two coats in one; the upper is of velours, the under of linen

AND THEN COME WRAPS

Speaking of summer frocks naturally leads to summer wraps,—one pleasant thing always does result in another. The wrap sketched at the upper right is one of the things that are destined to be so smart for country wear. It is two coats in one,—all things to all women,—and it combines colors and materials in the way which, though we have never dared to do it before, is superlatively smart this season. The upper coat is of balsam green velours, while the under coat is of gray linen crash. The upper coat fastens at the throat with a soft black ribbon, and the under coat fastens at the waistline with a narrower black satin ribbon. Both coats, though cut on straight lines, flare just a bit at the bottom, and the under coat boasts large patch pockets. These short top-coats are becoming more popular with the really smart women; Callot Sœurs showed several in their opening collection. In fact none of their top-coats or motor coats were more than three-quarters length. Even evening coats and capes are short.



(Right) Frocks of white net over white silk foundations are to be the chief causes of garden-parties, this summer. A colored ribbon sash makes everything much more pleasant

SOME INCIDENTS IN PARIS LIFE MAY APPEAR VERY SMALL, BUT IN REALITY THEY CAUSE THE COUTURIERS GREAT CONCERN

FOUR MODELS FROM FAIRYLAND



Paris starts some of its very young on the road to smartness by clothing them entirely in blue gabardine. Here fur is allowed, and then there are a few cheerful red and green buttons



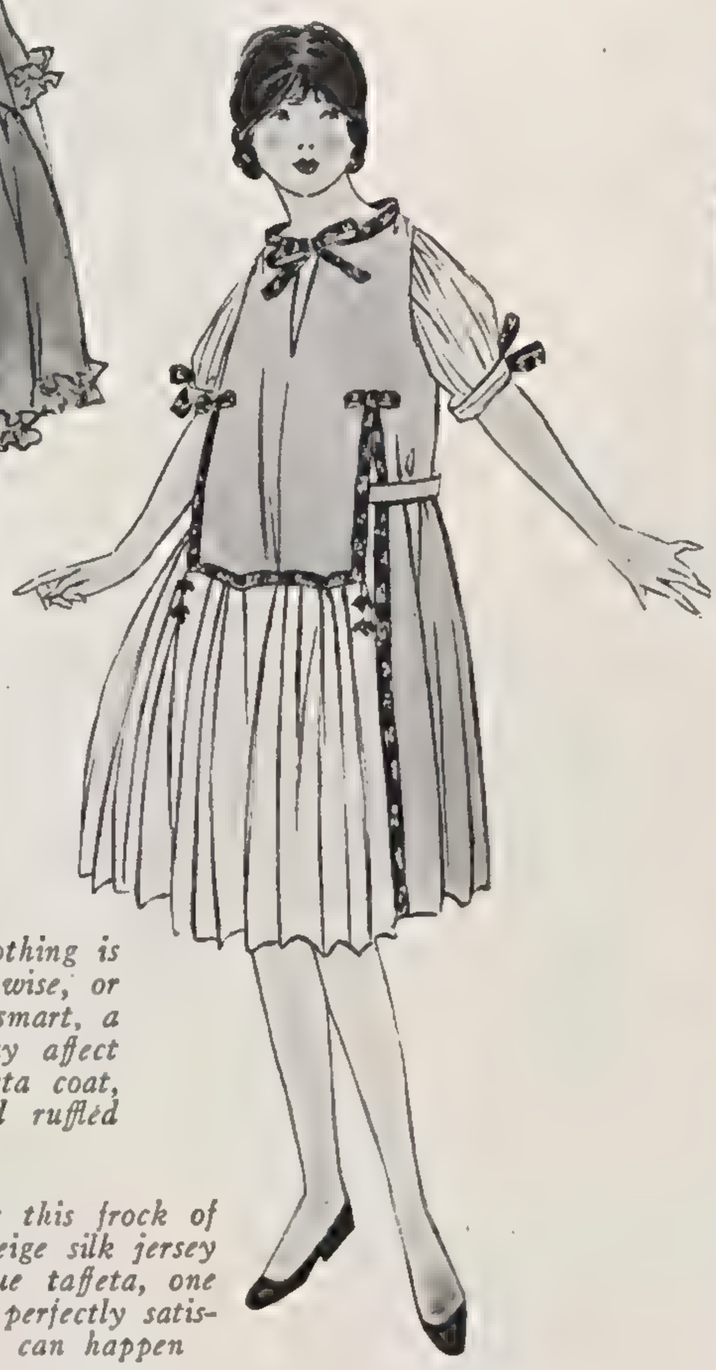




The younger set of the best families is wearing this sort of thing now: a coat of blue serge stitched with red, over a red woolen frock, trimmed with black velvet and black embroidery



In Paris where nothing is too young to be wise, or too small to be smart, a young woman may affect a navy blue taffeta coat, short sleeved, and ruffled



When one sees this frock of organdy and beige silk jersey edged with blue taffeta, one realizes that a perfectly satisfactory thing can happen

This is the sort of frock that a person of affairs is fond of wearing; it's so business like and to the point. Its red cheviot sides are folded into plaits, the embroidered black anchor and black velvet trimmings have an official air



FIVE MODELS FROM PAQUIN

Almost any breezy spring morning there are episodes like this in the Bois. The material is dark blue "ondine," and it is embroidered in white silk

Yes, even the smartest of well-groomed military persons are seen wearing impressive suits of jersey cloth. Of empire green, these suits have the dashing additions of thoroughly intimidating steel buttons and black braid



With unerring instinct, the young Parisienne chooses white serge, embroidered with navy blue wool and piped with a bit of marine blue serge



Now and again one desires a white alpaca costume, one that is, perhaps, a bit severe. This frock may be embroidered in white and have a blue bow of a tie

LINGERIE SALES WHICH USED TO BE RESTRICTED TO JANUARY, NOW APPEAR IN MAY AND LEND AID TO SETTLE THE LINGERIE QUESTION



As a material for spring and summer lingerie, white batiste sets forth its firm though delicate claim, substantiated with ribbon, Valenciennes lace, and embroidery; envelope chemise, $4.50; nightgown, $5





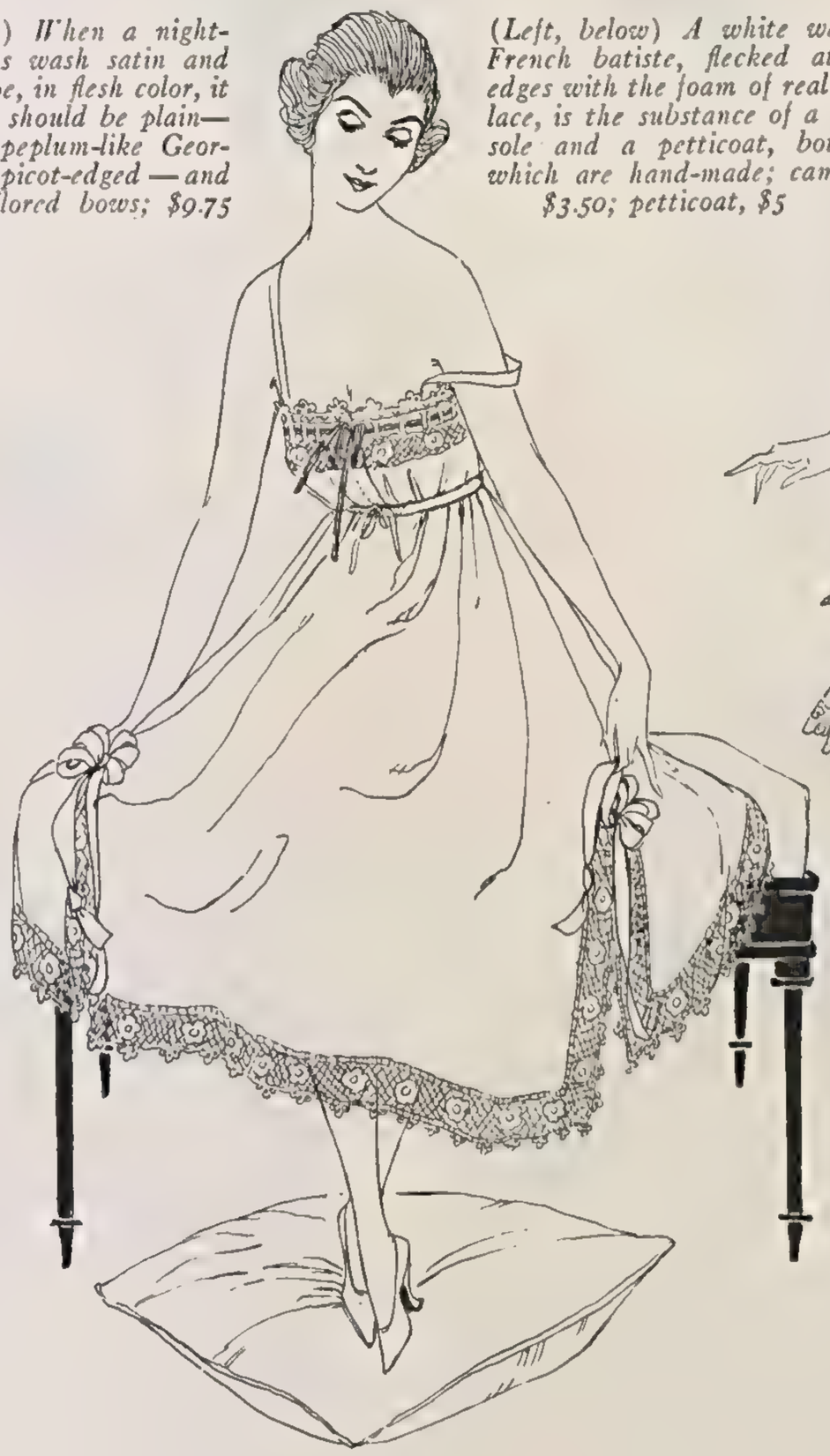
Some of the smartest lingerie is tucked; another new whimsy appears in an envelope chemise and nightgown set of white batiste outlined with blue batiste; the buttons are crochet; chemise, $3.90; nightgown, $4.90



(Right, above) When a nightgown combines wash satin and Georgette crêpe, in flesh color, it is well that it should be plain—except for a peplum-like Georgette ruffle, picot-edged—and have trim tailored bows; $9.75

(Left, below) A white web of French batiste, flecked at the edges with the foam of real Irish lace, is the substance of a camisole and a petticoat, both of which are hand-made; camisole, $3.50; petticoat, $5

Hand-embroidery, intersected by straps of inserted Valenciennes lace, hand-scalloping at the edges, and ribbon run through eyelets, form the trimming of this French combination of batiste; it is slit at the side and hand-scalloped; $5.89





The freshness of fine white batiste is emphasized by a hand-embroidered daisy pattern. Insertion, ribbons, and tucks are the finishing of these French models. The petticoat has a hand-scalloped under-ruffle; combination, $7.49; petticoat, $8.89



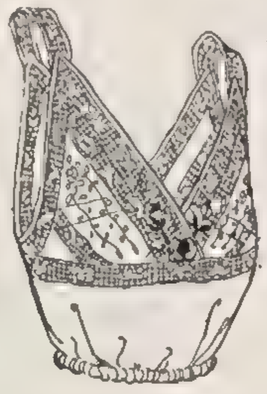
Sheer white batiste contrasts softly with the dainty precision of the real filet lace yoke which trims this hand-made chemise. The straps are of ribbon; $6.95



(Left) Rows of shirring join this envelope chemise of flesh-colored crêpe de Chine and its Valenciennes lace yoke; $3.95. An écru Valenciennes lace yoke (right) is interestingly one-sided on a flesh-colored crêpe de Chine nightgown; $5



Very simple, and, for that reason, very knowing, is a hand-made chemise of white French batiste and real Irish lace; it is supported by ribbons; $2.25



Even an underbodice of pink wash satin finds a place for organdy in its filet lace yoke; and even the underbodice slips on; $2



And always every woman needs an envelope chemise and a sleeveless nightgown of white batiste trimmed with rows of hemstitched net. Through the top row, ribbon is run; net trimmings are practical; chemise, $3.75; nightgown, $3.90

AS TRIMMING, TUCKS, HEMSTITCHED NET, AND BITS OF ORGANDY VIE WITH MORE FAMILIAR BUT NO LESS CHARMING LACE AND EMBROIDERY



This flesh-colored crêpe de Chine nightgown combines, in its trimming, Valenciennes lace insertion and tucked bands of Georgette crêpe. A very small rose is embroidered on a small simulated chemisette in the front, just above the bow; $4.95

SEEN *in the* SHOP

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



The wise woman has learned by pleasant experience that one way to make the scenic effect of summer more perfect, is to wear a cool frock of frilly black net made over silver cloth; $45



Gingham is now seen in the smartest country homes, doing the cleverest things in an easy informal way; $34. A hat of liséré straw and grosgrain may be had in several colors; $14.50



This is one of those garments for which womankind is eternally grateful—a negligée of crêpe de Chine, plaited, lace trimmed, and rejoicing in ribbon; pink, blue, or white $10.75

THE chemise frock may reign and the *jupe tonneau* make its bow, but neither one nor the other can supersede the feminine and frilly net frock that has endured from season to season and that is undeniably first choice for evening wear in spring and summer. Most women have learned that nothing is more flattering or cooler for evening wear in the warm weather than transparent black tulle, made up over black, white, flesh, or silver. Shown at the upper left on this page is a frock of this character, a black net made over a silver cloth slip. The underskirt is in two sections; the lower one is put on with a frilled heading caught up by a tiny bouquet of pink roses and has at the bottom a deep box-plaited ruching of net piped at its edge with black satin. The bodice is very simple, rather full, and finished with net frills at neck and sleeves.

THE SOCIAL ASCENT OF GINGHAM

At the same shop that sponsors the frock described above, they are showing charming summer dresses of gingham, frocks which promise to be popular for informal country wear. The few simple well-made dresses of this sort shown last summer were very smart, and this winter ginghams have been worn at the southern resorts. The frock shown in the upper middle of this page is made of the best quality of gingham. The design and workmanship are given all the care and attention possible. The checked gingham is combined with a gingham of a plain color to match one of the colors of the checks, and the frock has a vestee of the finest of white handkerchief linen and also collar and cuffs of the linen. The collar and cuffs are edged with white net, and the buttonholes are bound. With this frock is worn a particularly good mushroom-brimmed hat of liséré straw. The rather high curved crown is banded with grosgrain ribbon to match the straw, and grosgrain ribbon is also used to radiate from the crown to the edge of the brim and to face the brim. The hat may be had in dark blue, purple, black, or green, as well as in gray, rose, and beige.



No woman has ever said she had enough blouses to see her through the summer. This of white voile has hand-hemstitched revers; $5.25



Fine batiste, all tucked and given to ruffling a bit and possessed of a black ribbon bow has a refreshing effect; in flesh-color or white; $5

A NEGLIGÉE AND A BLOUSE

A cool summer room-robe or informal negligée of very good quality is shown at the upper right on this page. Made of pink, blue, or white crêpe de Chine, it has a

skirt plaited with groups of knife plaits and a bodice trimmed with an attractive imitation filet lace and finished with a knot of ribbon in front.

Many of the prettiest of the summer blouses are distinguished by a simple freshness or a simplicity of design, and sometimes they have just a touch of color. Shown at the bottom of page 95 are two pretty blouses of this description. The first, at the left, is a blouse of sheer, fine, white voile, a blouse which, because of its hand-hemstitched deep revers and its corded seams, has much the air of a French blouse. This is a good selection for wear with a suit or with separate skirts.

BLOUSES, FEMININE AND TAILORED

The blouse at the lower right on page 95 is of flesh or white batiste and is finely tucked and finished with turn-back cuffs, which are tucked and end in a frill like the collar and the one-sided ruffle. A black taffeta ribbon supplies a smart touch at the neck. A third blouse, shown at the upper left on this page is one of those excellent tailored models that are an important feature of every summer wardrobe. It is made of an excellent quality of white linen, is bound in blue or rose, and has a shawl collar and turn-back cuffs. The single buttonhole is also bound, and the button is large and of white pearl. The blouse may be had bound in either blue or rose linen.

One of the shops in town is showing some very good and inexpensive frocks for the little girl to wear in summer; three of the frocks are illustrated at the bottom of this page. The first, at the left, is made of a very crisp, fresh-looking, white French piqué with wide corded stripes in soft colors. It has a prettily shaped collar and cuffs of white linen, white pearl buttons, and a plaited skirt. This frock may be had striped in rose, blue, or green, and is made in sizes ranging from twelve to sixteen years. Plain colored trouvil (a material resembling linen) is the material used for the model shown at the right below; it has a separate smock and a shirred skirt made on a white underbodice. Silk of a darker shade is used for the smocking and the front lacing, while the collar is of white linen. The frock may be had in blue, rose, or green, as well as in all white, and it is made in the sizes ranging from twelve to sixteen years.



There are times when a tailored linen blouse, and only a tailored linen blouse, is the blouse for the moment; white, bound in blue or rose; $4.25



A correct apron for the trim and well-uniformed maid to wear is one of firm white lawn that has an edging of braided points all about it; $1.50

FOR THE LITTLE GIRL

The ever-reliable soft blue chambray of the model in the middle is given a distinguished touch by white smocking and a collar of white linen hand-embroidered in alternating dots of blue and white silk. The sleeves are three-quarters length, and a tiny black ribbon ties in the front. This frock may be had in the sizes ranging from twelve to sixteen years.

At a shop specializing in correct aprons for maids is being shown the well-made apron at the upper right on this page. It is of a firm quality of white lawn.



Piqué should have a definite place in the life of every child of twelve. When it is all white corded in soft color, it is quaint and child-like; $6.95



Blue chambray, the ever-reliable, is made into a characteristically youthful frock for the girl of ten; white smocking and white collar; $3.50



The girl of twelve has, as a rule, a decided preference for the frock with a separate smock. This is of a material resembling linen; $4.95



(Left) A vase of gold-plated copper was designed by Marie Zimmerman and exists for the purpose of holding a single orchid, $30; large size, $70. With this there is a teakwood stand; $5



(Above) Marie Zimmerman, who designs bronze work as well as exquisite jewelry, created this chalice-like vase on the lines of an Egyptian lotus bud; of bronze with a patina finish; $45

(Right) Gifts of feminine daintiness are, first, a blue ostrich fan with a jeweled handle, $35; second, a bone hair ornament, set with jewels, $30; third, a chain of gold-plated silver set with green stones, $15; fourth, a rose-patterned bag of old-blue beads, $40



(Right) In France they call them "tôles"—these objects of enameled iron like the square black and gray flower-pots and gay flowers which are used in pairs to brighten a mantelpiece; $30 each





(Above) A rose enamel clock has a radium dial; $65. A case for photographs is of green gold; case, $70; chain, $4.50. A silver case for two photographs; $16



The portfolio shown below and at the left is of Chinese embroidery in yellows, greens, and blues. Letter-trunk and portfolio are lined in tan silk





The loveliest gold vanity case imaginable is striped with white enamel and banded with jet set with four diamonds. Three small clasps each hold a diamond; the slide on the soft mesh chain is set with four diamonds and a sapphire; $675

(Above) Chinese embroidery, which has come to mean so much to us, is here used to cover a letter trunk and desk portfolio; set $40. A quill holder is of tin, primrose color, decorated with quaint blue flowers; holder, $3; quill pens, $1.50 each

EVERY GIFT SHOULD BE SELECTED WITH THOUGHT, BUT THE GIFT FOR THE BRIDE DEMANDS PARTICULAR CONTEMPLATION

THE BRIDE'S LINEN CHEST

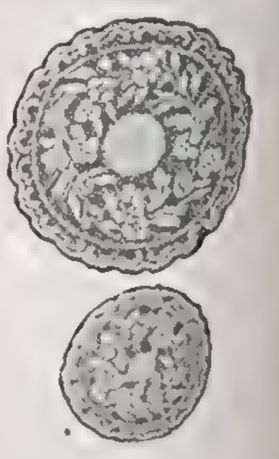


The story of Faust is spread across this table-cloth by the skilful needles of France; a drawn-work edge and insertions enclose it

To Procure a Linen Chest, to Fill It with an Adequate Amount of Linen, of the Best Quality Obtainable, This Is the Pleasant Duty of a Bride



The wedding is not the only thrilling moment in a bride's life—there is another when she first uses her filet lace luncheon cloth and the doilies

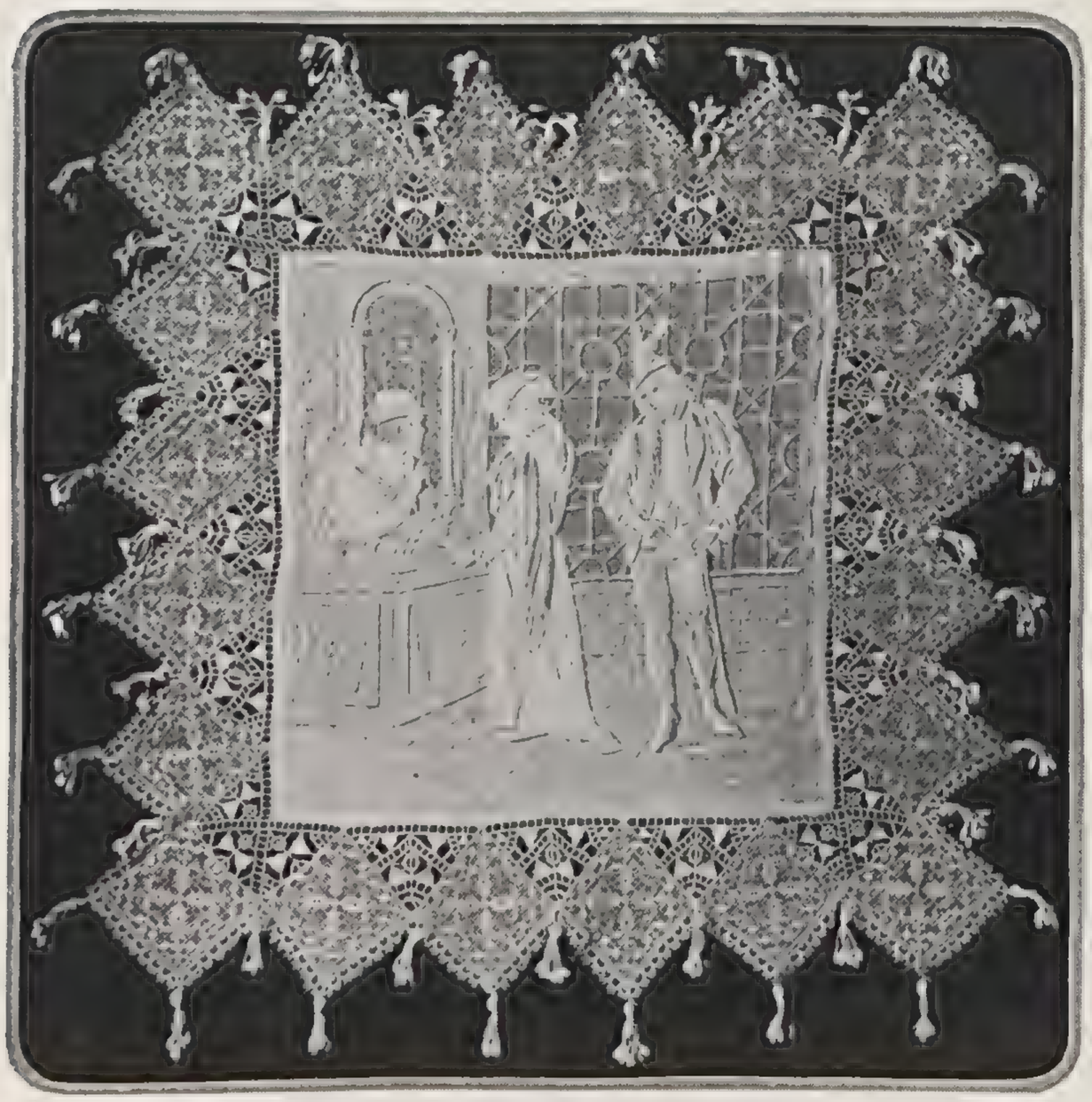


IT is safe to say that there is no bride who does not experience a thrill when she views her linen chest all filled and ready for the new house. Every detail is complete; from the finest laces, linens, and damasks, to the more practical details for the household, each article is marked with the bride's own initials, and the classified packages are tied with blue or pink ribbons; such a tempting array is enough to drive even the most pronounced celibate into matrimony.

From time immemorial, maidens have been caught surreptitiously putting away bits of linen here and there for the day when the collection for the wedding chest should start in earnest. In France, even among the peasants, at the advent of a baby girl, the mother, the grandmother, the aunts, and the cousins all start to weave and make sets of house linen for the little girl, so that when she is grown and the parents choose "her man" for her, the daughter has, as the result of those years of toil, a linen chest that would surprise her American sisters, who hastily assemble their trousseaux and household linen, taking at most a year or two to the completion of the collection. One of the tasks in which the young French girl must assist her mother is the periodical washing and bleaching of these linens; it is done with great care, that they may last a life-time and never become yellow.



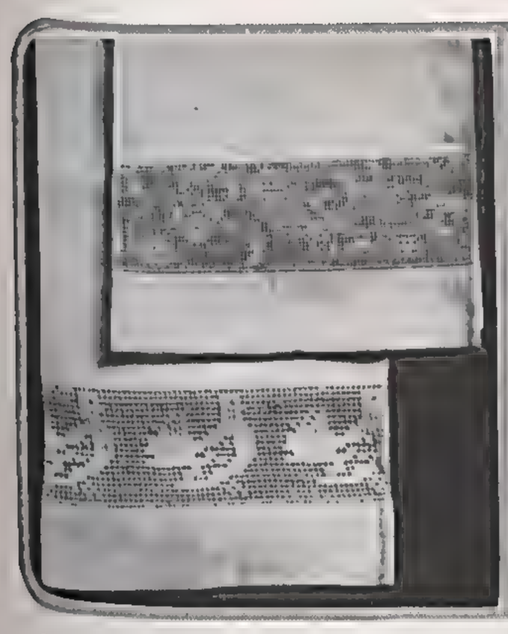
This pillow-cover is made with drawn-work insertions and a lace edge; this cover, the two below, and the cloth at the left above, from a famous Paris shop



The outlining squares are not of filet lace, but of drawn-work; it is a linen pillow-cover



Patterns lovely and strange are traced in embroidery and drawn-work on this linen pillow



One of the bride's neat ribbon-tied packages should contain a dozen large linen guest-towels with filet lace bands



Some small towels have large plain initials in square filet insets; others have lace insets and no initials at all



There is no limit to the loveliness of towels when French embroidery, filet lace, and dainty initials are employed



The pillow-cover for the honored guest has filet lace insertions; and for even more special occasions, a monogram also

In the case of the young French girl of the aristocracy, not only is the filling of the linen chest attended to by the kind relatives, but, by a very pretty custom, on the anniversary of her birth, each young girl receives a few pearls, so that, with the addition of a few more on the wedding-day, the bride completes a wonderfully matched string.

NO TIME FOR CUSTOM

In a land where everything is done in a hurry, there is no time for pretty customs like these. The average girl is not brought up to consider marriage with such naive seriousness, and in many cases the young girl's mother leads far too hectic a life to do more than look after her own linen chest, much less collect for a daughter. As a sequel to this indecision, the daughter grows up and perhaps takes her final step into matrimony with the same haste with which she has been accustomed to doing everything all her life; so that the questions of trousseaux and household linen are settled in the smallest possible time, and the complement of each is reduced to the immediate necessities.

With all this in mind, it is easy to imagine the surprise of a bride whose new life took her to France, when, in being shown over her future home, she came across one room of palatial proportions lined with glass-enclosed shelves. In answer to her inquiry she was informed:

"Why, this room is for Madame's linen."

The poor little bride blushingly realized that her entire collection would fill perhaps one shelf; yet, according to our Anglo-Saxon point of view, it was a very complete outfit.

The quantity and quality of household linen required for a bride depends very much on the individual purse; but if there is a restricted amount of money to be spent upon the trousseau, the wise bride allows a generous amount for the linen and economizes on frocks; because frocks go out of style, but linen is always valuable.

A well-known mercantile establishment suggests the following list, which may be diminished or increased in numbers, according to the wishes of the bride: Two or three sets of sheets and pillow-cases, embroidered or lace-trimmed; six plain hemstitched sets; two dozen large face towels; two dozen guest towels; two dozen bath towels; two dozen wash-cloths; six bath mats; three pairs of bedspreads; six damask table-cloths; six dozen napkins.



Bath towels, bath-mat, and wash-cloths adhere strictly to the same color scheme, and each has the monogram in a simple dignified design

EXTRA-NECESSITIES

These are the necessities; for festivities, there may be two or three luncheon sets with doilies to match, more elaborate table-cloths with napkins to match, tea-cloths, center-pieces, covers for the sideboard, dressing-table, or tray. Whatever lace or embroidery is used should, of course, be hand-made. Many of these dainty pieces will be contributed by friends.

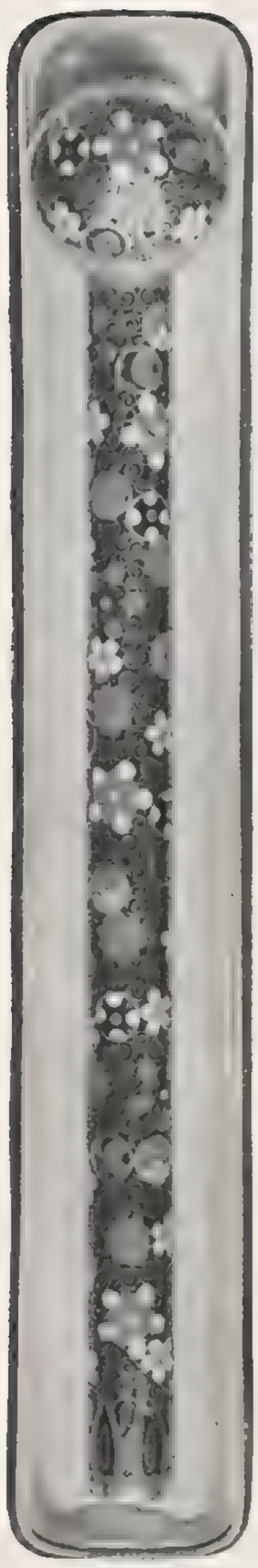
The first step for the engaged girl is to acquire a linen chest. She may be fortunate enough to inherit a lovely old carved piece or she may procure a reproduction of an old painted one, using it as a keynote in the furnishings of the new home. It is the custom of American girls to give linen showers for the bride-elect; thus she is soon provided with all the little dainty trifles that take a great deal of time to collect. Gifts like these, each with its own individuality, are far more interesting than the gifts that used to be presented indiscriminately to brides. For, if a young woman is endowed with good taste, it is hard to start her career laboring between a desire not to offend a kind friend of the family, whom she may never have seen, and an equal enthusiasm for not spoiling the atmosphere of her home with some hopeless monstrosity. One is fairly safe in presenting any bride with something for the linen chest.

At the bottom of the page is a reproduction of an old painted chest, which is a veritable wonder box, so filled to overflowing is it with lovely pieces of lace and embroidery, for useful purposes. The chest illustrated is about five feet long, though it may be made up in any size, according to the price. The one shown here costs $135. It is enameled in blue with decorations in gold—a lovely antique effect, designed in the manner of the Italian renaissance. Over the left corner of the chest is a novel blanket cover. When the outside covering or spread is removed from the bed for the night, this dainty trifle of white Korean silk with filet lace edge and insertions is spread over the blanket to cover and protect it. This novelty, the design of a certain very

(*Continued on page 138*)

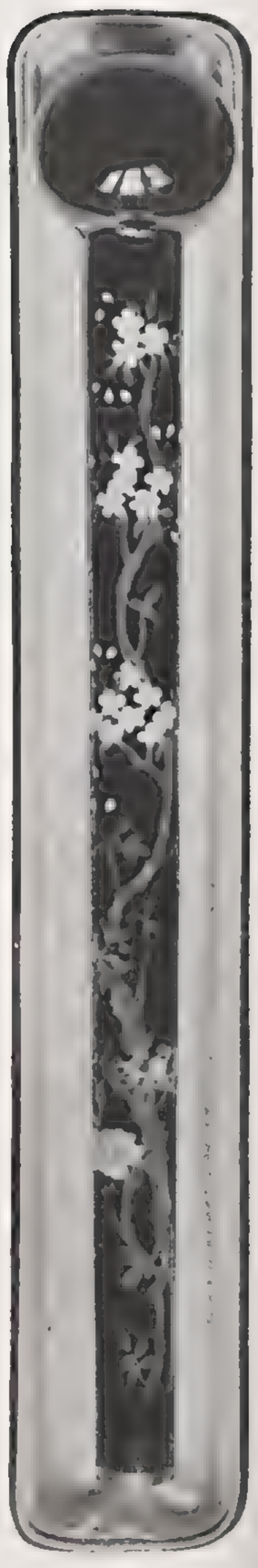


Lacking a carved heirloom for a linen chest, the bride-elect acquires a reproduction of an old-fashioned painted chest; in it, among other things, she stows all these delicate bits of lingerie





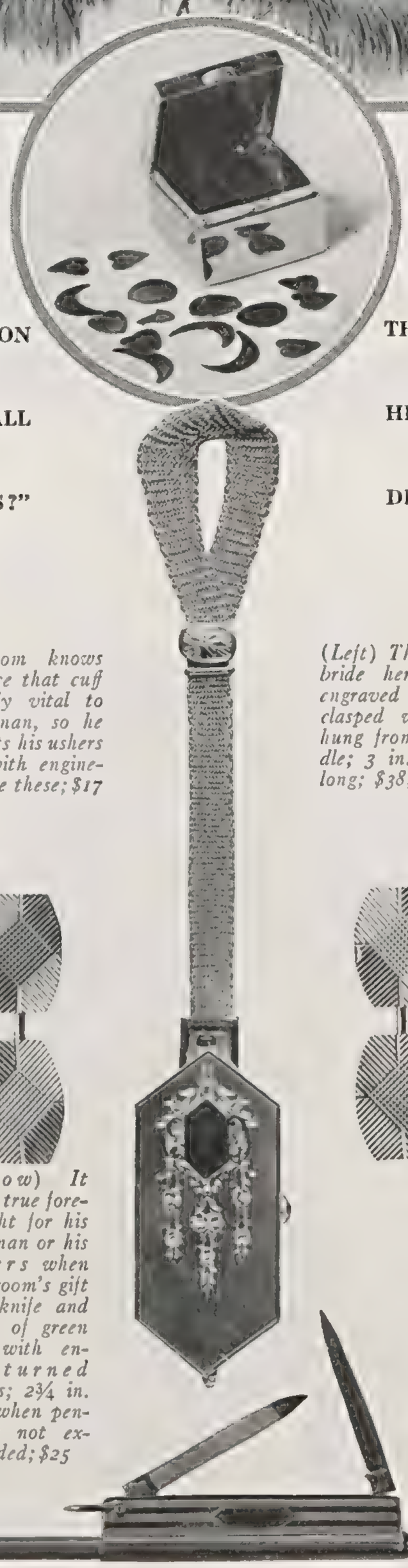
(Above) A fan wafts away all indecision as to what to give the bridesmaids. This one is of uncurled ostrich feathers, in any color the bride chooses, and it is mounted on sticks of imitation tortoise-shell; spread of 30 inches, $9.75



(Left) It's difficult for a bride to think of what to give her bridesmaids,—until she happens to see a tiny green gold box to hold beauty patches. It has a ring in its back, so that it may be hung on a chain; one-half inch square; $10

ANSWERING THAT QUESTION OF ALL BRIDES, "WHAT SHALL I GIVE MY BRIDESMAIDS?"

THUS DOES THE GROOM EXPRESS HIS GRATITUDE FOR THE KIND DEEDS OF BEST MAN AND USHERS



(Above) It's a wise bride who remembers what Fashion has said about parasols and gives her bridesmaids parasol handles of cloisonné enamel with a design of tiny fruits and flowers in oriental colors; $6.50

(Below) One of the hardest things in this hard world is to find gifts for best man or ushers, but it's always safe to give a cigarette case of silver, striped and lined with green gold; 4½ inches long and 3¼ inches wide; price, $60

(Below) The groom knows from long experience that cuff links are absolutely vital to the happiness of man, so he thoughtfully presents his ushers or his best man with engine-turned gold ones, like these; $17

(Left) The bridesmaids or the bride herself would like an engraved silver vanity case, clasped with amethysts, and hung from a silver mesh handle; 3 in. long; handle, 6 in. long; $38; in green gold, $235

(Above) It is thoughtful of parasols to be so fashionable; parasol handles are pleasant things for the bride to give her attendants. This one is of cloisonné enamel with a gay design of flowers and butterflies; $6.50

(Below) The best man or ushers might receive a part or all of this evening dress set of mother-of-pearl, with platinum borders, pearl centers, and gold backs; waistcoat buttons, $32; links, $30; studs, $14; complete set, $76



(Below) It shows true forethought for his best man or his ushers when the groom's gift is a knife and pencil of green gold with engine-turned stripes; 2¾ in. long when pencil is not extended; $25



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The Velvetine Coat and the Chemise Blouse Divide the Honors in Sports

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MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these patterns will be found on pages 122 and 124



Coat No. J3831; skirt No. J3832. The velvetine jacket, worn over the plaited satin skirt, may be trimmed with braid or silk embroidery and stitching and have a draped, shawl-like collar of the satin



Blouse No. J3835. A smocked blouse on the lines of the French workman's blouse is cut in two pieces and opens on the shoulder. The trimming may be of appliqué linen or worsted embroidery



Blouse No. J3837. This is designed for narrow Japanese material. Dull yellow and Chinese green linen might be combined to give a striking effect



Waist No. J3838; skirt No. J3839. An overblouse of chiffon or tub silk has a back panel and a collar cut in one piece



Blouse No. J3836. A tan linen blouse fastens with brass buttons and is trimmed with both yokes and pockets embroidered in Bulgarian colors



Blouse No. J2880. A becoming line is accomplished by cutting the front and the collar in one



Blouse No. J3834. This blouse is suited to chiffon or tub crêpe; it slips on over the head, yet unbuttons part way down the front



Blouse No. J3629. Linen or sports silk may be worn over an underblouse of crisp organdy



Skirt No. J3818. The pockets are cut in one with the side gores to effect a melon silhouette



Skirt No. J3667. A yoke, cut with pockets, tops a one-piece skirt



Skirt No. J3775. The simplest one-piece version of the wide-sided silhouette



Skirt No. J3140. This skirt is good whether plain or striped



Skirt No. J3819. A four-gored skirt is excellent for tub material



Skirt No. J3668. Here the pockets are cut in one with the front panel of a two-piece skirt





Blouse No. J3662. A blouse for sports silk has a beaded girdle and bag done in Chinese motifs



Blouse No. J3669. An exceptionally becoming convertible collar finishes this sports blouse

Blouse No. J3664. The kimono blouse may be opened at the back or side front

Blouse No. J3665. This blouse may slip on over the head or open at the front

Blouse No. J3639. Three yards of material makes a Russian blouse to slip on over the head or it may open at the side

A complete description of these patterns will be found on pages 122 and 124

MANY OF OUR SPORTS SKIRTS, NOTHING DAUNTED BY THE ENTRANCE OF THE OVERBLOUSE, ARE DRAPED AND POCKETED FOR WEAR WITH THE MORE FAMILIAR TYPE OF BLOUSE



Waist No. J3770; skirt No. J3771. A new collar, a straight silhouette, and a well-cut sleeve belong to this frock



Waist No. J3729; skirt No. J3730. A two-piece draped skirt is well combined with the becoming surplice bodice

THE FROCK IS EASY AND PLEASANT,

BOTH TO ACHIEVE AND TO WEAR



Waist No. J3841; skirt No. J3842. This frock has the new sleeve and features a straight version of the Zouave skirt



Waist No. J3774; skirt No. J3775. A one-piece kimono waist tops this one-piece version of the melon skirt



Frock No. J3719. The peplum, lower waist section, and collar may be of a material contrasting with the dress



Waist No. J3617; skirt No. J3618. The overdress may be of black satin over a black and white chiffon skirt

A complete description of these patterns will be found on pages 122 and 124



Frock No. J3545. The front of the blouse is cut sufficiently long to turn up and form pockets to embroider



Waist No. J3653; skirt No. J3654. A frock for the young girl is trimmed with contrasting material and buttons



Frock No. J3425. An excellent line is given by cutting side sections, belt, and under sections of the pockets in one piece



Frock No. J3721. A one-piece dress for wool jersey cloth is made to slip on conveniently over the head



Frock No. J3720. The front and back panels are cut in one with the pocket tops; the fastening is at the left



Blouse No. J2498; skirt No. J2499. Plain blouse and three-piece skirt make a trim costume for morning



Frock No. J3843. A frock suited for tennis and made of contrasting materials opens conveniently at the shoulder

MANY AND SMART ARE THE USES OF THE SEASON'S NEW SPORTS MATERIALS



A complete description of these and the following patterns will be found on pages 122 and 124

Frock No. J3499. A one-piece frock has its rather unusual fronts and belt cut in one piece



(Left) Blouse No. J3803; skirt No. J3804. An overblouse and underblouse (in one pattern) top a straight, one-piece, plaited skirt

Frock No. J3776. A tennis frock may be cut in but two pieces and have one-piece sleeves



the soup of the epicure



Good soup invites rosy cheeks

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WHAT THEY READ

WILLIAM WATSON is angry with the new poets who write not as he writes, who employ the slang of the gutter, who flout the elder poets and their ways, who give us elaborately ornate trifles of thought, feeling, or imagination instead of grave matter in conventional simple forms. The poet who sets up as critic seems bound to give us something that we all recognize as distinguished in both form and matter, but this is just what Mr. Watson's new volume fails to afford, though there is much of soundness in his complaint against his younger contemporaries. For more than a quarter of a century new poets have been echoing not what is best in Kipling's verse, but his use of slang, of the crude and coarse word, of the brutal sentiment dramatically put into the mouth of soldier or sailor. The new poets have caught his easy measures, but not his finer harmonies, have imitated his cruder diction and sentiments with far less of native power, and have vainly essayed to approach his best manner and matter. Some who enjoy Kipling enjoy also his imitators, but it is likely that no one who likes his greatest things are among these undiscriminating admirers. Extreme mannerisms in verse seldom hold long in popular affection. The extreme simplicity of the boldest of Wordsworth's Lyrical Ballads was a style which reads ever like the trite attempts of a schoolboy and never found a permanent place in English poetry. So far, finer harmonies of *vers libre* are the accomplishment of the few, but anybody can write a kind of *vers libre*, and apparently almost everybody is making the attempt, with the result of making the judicious grieve and the impatient meditate homicide. The embroidery school of which Mr. Watson complains will have to abandon the pretense of showing us the only way to write poetry, for the best of the embroiderers surprise us by proving themselves masters also in conventional forms, while the rest are consistently ridiculous. Partizanship in literature is fatal to the formation of a sound, sure, and catholic taste. It is possible to accept all the best of the new verse, yet still enjoy "The Loss of the Royal George," and the "Elegy Written in a Country Churchyard." The man who comes to us saying, "Behold, I bring you at last the final authentic thing in poetry, and you must forsake all and follow me," has too little to offer us in exchange for our heritage of nearly one thousand years. Some of the new poets tell us that rime is an absurd convention, and we answer, "Show us a better poem in some other form than 'Scots Wha Ha Wi' Wallace Bled,'" or the lyric of Shelley opening with that winged line, "Rarely, rarely comest thou, Spirit of Delight." The partizan in literature can persuade himself to hate the noblest things in English letters.

RETROGRESSION and OTHER POEMS, by WILLIAM WATSON, contains about fifty pieces, all of them but six hitherto unpublished; a considerable number of them, without wrong to the public or injury to the poet's fame, might well have been left in that unpublished state. More than half the volume is given to the poet's uncomplimentary opinion of persons and things, especially the "new poetry," so amply advertised by some of its more inept producers as to need no advertisement from Mr. Watson's splenetic muse. In this volume Mr. Watson shows himself an angry poet, and it will not surprise his readers if the uncharitable characterize him by a shorter word sometimes used with the same meaning. The poem that gives title to the volume is a clever rimed assault upon the poets of slang and dialect now so popular, as also upon the poets of the merely broidered phrase. Other poems complain of the fashion in which the new poetry is usurping the old, and still others sing the praises of great poets gone, as Shakespeare, Burns, and Shelley, which last author Mr. Watson classes with the feminine poets. Others of the verses, unhappily, express the poet's personal dislikes and air his grievances. There is one poem somewhat overpraising Hood and calling attention to his long and long-neglected but charming "Plea of the Midsummer Fairies." In the second division of the volume the poems "general" are better than those "personal." Mr. Watson might well have omitted the rimed assault on Lord Aberdeen, since a footnote tells us that his Lordship has abandoned the addition of "Tara" to his title, the assumption that called forth the assault. Evidently Mr. Watson never read the celebrated letter of the man in Mexico who cried out so bitterly for a windmill handle, and added in a postscript: "since i rite these letter i fine the dam handle in the bocks; excuse me." (New York: John Lane Company, $1.25.)

OUT WHERE THE WEST BEGINS and OTHER WESTERN VERSES, by ARTHUR CHAPMAN, opens with the title poem irritatingly printed in italics, a piece that has had an enormous popularity in the region which it celebrates. This poem, like most in the volume, is distinguished for its agreeable easy melody and its natural sentiment. There are better things in the collection than this popular poem, but none likely to be of wider appeal. Mr. Chapman's dialect verse, which bulks large in the volume, is seldom equal to that in more conventional English. "The Changed Hills" and "In a Deserted Mining Camp," for example, have pleasing form and genuine feeling, and far more of both than most of the slangy, sweary, ungrammatical poems likely to take the fancy of the plainsmen, if, indeed, any plainsmen survive. Nearly everything that Mr. Chapman writes in this volume shows the influence of Kipling, and like his matter he is best when he uses the diction of the Bible and of educated moderns whose speech has been drawn in some measure from that "well of English undefiled." "The Sheep-Herder" is a poem with a "moral" in the mid-century New England manner, but with a touch of William De La Mere's little poem on a like subject in form and phrasing. One of the most truly

(*Continued on page 108*)



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WHAT THEY READ

(*Continued from page 106*)



Courtesy of Houghton Mifflin Company

The frontispiece of "Shelley in England" by Roger Ingpen is this miniature portrait of Shelley as a boy, by the Duc de Montpensier

moving things in the book, a poem distinguished for genuine feeling expressed with restraint, is "The Man the Desert Got." (Boston and New York: Houghton Mifflin Company, $1.25 net.)

STORIES OF TWO WONDERFUL YOUTHS

SHELLEY IN ENGLAND, by ROGER INGPEN, editor of the poet's letters, might almost as well have been entitled "Shelley in England, Scotland, Wales, Ireland, France, Switzerland, and Italy," for it carries the poet and the reader to all these lands. English literature at Oxford, complained Freeman, the historian, seemed to be usually something about the marriages of Shelley. The two handsome royal octavo volumes that form this book are much occupied with those marriages. Mr. Ingpen has had access to hitherto unpublished papers relating to Shelley, which were in the possession of the successors to the stupid lawyer who so grievously misadvised Shelley's stupid father when that earthy rural squire found himself bewildered and outraged by the eccentric conduct of the winged spirit that the Almighty had mysteriously given him as eldest son and thus as heir by entail to a great landed estate. These papers include a mass of correspondence in which are letters of both father and son, and a deal of other matter, some of it significant and interesting, some of it tedious. Mr. Ingpen also found, even as his book went through the press, details of the inquest upon poor Harriett Westbrook, Shelley's drowned wife, details that most readers will believe clear her memory of cruel accusations. Smith, "the groom," with whom Harriett has long been supposed to have taken up, was probably not a groom, but an old acquaintance of the family, more than thirty years her senior, who seems to have given her care and shelter in the last few weeks before her suicide. The book also establishes with some approach to certainty the place of her burial, the well-kept secret of a century. It is an amazingly interesting story of an ardent youth, hater of wrong, heroic in his moral courage, what we should call to-day a philosophic anarchist, eager to do and suffer all for his convictions. Incidentally, Shelley's headstrong determination to follow his philosophy to the bitter end, led him to do cruel wrongs to several persons, while his utter lack of worldly wisdom involved him in a mesh of sorrow, pain, and obloquy. As Mr. Ingpen says, a little wisdom and patience on the father's part might have saved Shelley at less than nineteen from marrying poor Harriett, and might thus have made his subsequent relations with Mary Godwin regular and innocent of scandal. The sheets of this interesting, if somewhat over-documented, book were imported from England, so that the American publishers had no opportunity to correct the confusing American geography involved in the account of Shelley's ancestors who lived in this country. "Newark, New England," must be Newark, New Jersey, but what Newark has to do with Guildford, apparently the town of that name in England, does not appear. There are other obscurities arising from careless composition upon the part of the author. The illustrations are of great interest, and some of the portraits prove the Shelley women to have been beautiful and distinguished. There are important facsimiles of manuscripts in the appendix. (Boston and New York: Houghton Mifflin Company; $5 net for the two volumes.)

GEORGE ARMSTRONG CUSTER, by FREDERICK S. DELLENBAUGH, appears as a volume in a series called "True Stories of Great Americans," yet the victim of the fight at Rosebud was surely less than great. Mr. Dellenbaugh's discriminating little biography proves, however, that Custer was a very remarkable man. Hastened through West Point before he had finished his course, he began his service in the Civil War when he had only just entered upon his twenty-third year, and before he was twenty-seven years old he was facing the most distinguished of the Confederate cavalry leaders. Custer's frank vanity, as shown in his unshorn yellow locks, and his taste for personal adornment, was partly a manifestation of youth but partly also temperamental, and as such never wholly shaken off. As a matter of fact he died at thirty-six, the age reached by Lord Byron, and was far younger in spirit than in years, though his hard service in Virginia and later in warring with the Indians on the plains, gave him the aspect of a worn and hardened veteran. This story of a wonderful youth needed to be told in brief form. Custer in the present world-conflict would probably have been an American volunteer in the French flying corps, and the most daring of airmen. (New York: The Macmillan Company, 50 cents net.)

TOLD BY GOOD TALE-BEARERS

REGIMENT OF WOMEN, by CLEMENCE DANE, does for a girls' school what Gilbert Cannan and at least one other British novelist have recently done with so much brilliancy for boys' schools; it shows us the human drama of personality in a group of teachers against the background of school routine. The pupils play mainly a subordinate part, and there are adult outsiders who take a more or less important share in the drama. The result is a book of extremely fresh and unfamiliar background, with four or five well-developed and natural characters, one of them a masterly study in feminine egotism and potential cruelty. The whole story is well told from beginning to end, and while the style is not

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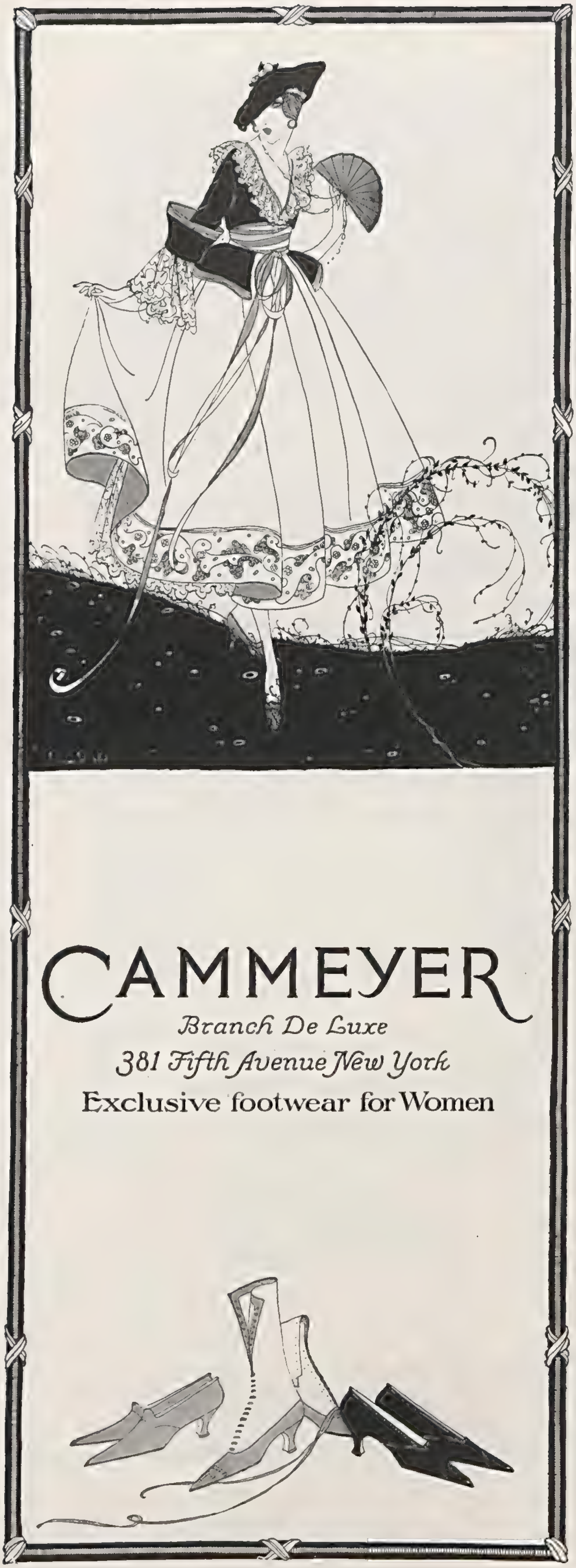


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WHAT THEY READ

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brilliant, not distinguished, not marked by happiness of phrase, or subtlety of implication, it is a sound narrative vehicle without vulgarisms or slipshod negligence. Clare Hartill, the selfish woman of the tale, undeniably occupies the chief place of interest, but the girl teacher who barely escapes being her victim, and the beautifully indicated pupil who unhappily does not escape that fate, will fix every reader's attention and sympathy, and the former will be felt a living embodiment of fresh girlish charm. There is an excellent "lady principal," and there is a well-presented young man to furnish the chief masculine element and half the romance of a book that must be recognized as almost a new thing in British fiction. It is not unworthy of comparison with the sombre boarding-school scenes done with such power and truth by Charlotte Brontë. (New York: The Macmillan Company, $1.50 net.)

MAG PYE, by Bettina Von Hutten, has qualities somewhat rare in the author's novels. It suggests, indeed, in some scenes and characters a harking back to the method of Dickens, though it is almost totally without his infectious humor. The character of the title rôle is a child whom we see brought to womanhood, a child with a mysterious father and a missing mother; whether the latter is alive or dead one does not discover until far along in the story. The father of the girl, the "mender" who befriends her, the Jewish baronet, and one or two other characters are Dickensesque. As autobiographically told by the self-effacing narrator, the story comes to us with a decidedly romantic flavor and with a somewhat unusual charm. Like most of the author's novels, "Mag Pye" is deficient structurally, and dependent for its interest upon the romance of character and situation. As to the mystery of the tale, that will hardly keep many readers guessing, and is not likely to keep anybody waking. Those who like the light fiction of the author will think this story above her average, considerably above, for example, the tale she calls "Bird's Fountain," but in the language of the racing stable it might be said to be "out of William de Morgan or Charles Dickens." (New York: D. Appleton and Company, $1.50 net.)

A SOLDIER OF LIFE, by Hugh de Selincourt, reminds one that those who have slept in a folding bed and lived to tell the tale, report that it is not necessarily an uncomfortable substitute for the conventional couch, while no person of critically observant eyes ever took seriously the pretense of the folding bed to be by day a chest of drawers or a wardrobe. So, Mr. de Selincourt's book serves fairly well as a vehicle for the pacifist argument, but only the critically blind will accept it as a novel. Mr. de Selincourt seeks to give his book a truly fictional aspect by providing it with a hero and two heroines, but nobody cares much about any one of the three, for the hero serves merely as a lay figure upon which are draped garments of symbolic significance, while the heroines are manifestly intended to preach a particular theory of love and to illustrate two modes of loving. The nice young girl, who the hero's mother tells him would make "any man" a sweet wife, develops the most surprising plainness of speech and a kittenish fondness for warm caresses, while the other lady, who butts in irrelevantly upon the engaged couple, with disastrous results to the engagement, is a hoity-toity touch-me-not with nebulous theories as to the proprieties of love-making. Along with this propagandist matter as to pacifism and love-making goes an obscure pathological discussion, illustrated by a case in point, as to the obsessions likely to occur to sensitive soldiers exposed to the horrors of trench fighting and themselves gravely wounded. Mr. de Selincourt has filled three hundred and twenty-five closely printed pages with convincing evidence that he lacks the literary art to execute the very interesting task he undertook. (New York: The Macmillan Company, $1.50 net.)

THE WHITE PEOPLE, by Frances Hodgson Burnett, is a little tale of "second sight," cast in autobiographic form as the story told by the orphaned child of a modern Highland chieftain. The alien scenery and the autobiographic form combine to save Mrs. Burnett's readers from that somewhat sticky and sickly sweetness of sentimentality with which she has seasoned too many of her books, though, of course, this story also is sentimental. Its special merit lies, however, in the restraint with which the tale is told, and the genuinely beautiful bits of description that form its decoration. It is hardly clear whether or not the author means to announce that she has joined Mr. Hewlett who tells us he saw in mature manhood an English fairy, and half a dozen Irish literary men who profess to have talked familiarly with the "little people," but the four lines of verse that form the dedication "To Lionel" give color to such a suspicion. Elizabeth Shippen Green illustrates the book with a few of the best pictures that she ever drew. (New York: Harper and Brothers, $1.20 net.)

THE WAR, MADAME, by Paul Géraldy, translated by Barton Blake, is a characteristic French miniature which necessarily loses much in its transference to a new linguistic medium, and that in spite of the translator's skill, but which does thus reach with fine appeal those who read English and not French. Maurice Vernier is a French soldier on short leave in Paris; he gives us autobiographically his impressions of the war and his disappointment with the city because it has lost much of its first heroic mood, resumed much of its native lightness. The women look amazingly lovely to him, as they looked to a certain English poet after long illness in a hospital, as they look to normal men after months of solely male society. One woman whom the soldier had known and loved in light fashion shocks him, and shames her sex by thinking peevishly of the war as a personal inconvenience, since it deprives her of her automobile and of other luxuries. It is characteristically French that the soldier leaves her in disgust to return to her later upon an errand that need not here be indicated, though it is related with remarkable delicacy and skill by the teller of the story. A contrasted woman is the mother of a fellow soldier, who stands for all that is best in French motherhood and womanhood. Along with these impressions of Paris there are woven in skilfully the scenes of the front, battle and horror, heroism, camaraderie, and merriment, which are given through the mouth of Maurice as he strives to cheer and entertain the apprehensive mother. He that reads, and at the same time thinks of the heavy hand that would have shown through almost any American or British attempt of this kind, will say, "They do these things better in France." (New York: Charles Scribner's Sons, 75 cents net.)

CONCERNING THE QUESTION OF TO-DAY

WHY MEN FIGHT, by Bertrand Russell, M.A., F.R.S., bears a blanket title that covers only part of the volume, and perhaps not the most important part. The author, incidentally heir to an earldom, is that bold pacifist whose attitude toward the present war brought

(*Continued on page 112*)



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Dip your wash cloth in very warm water and hold to your face. Now take the cake of Woodbury's Facial Soap, dip it in warm water and run the cake itself over your skin. Leave the slight coating of soap on for a few minutes until the skin feels drawn and dry. Then dampen the skin and rub the soap in gently with an upward and outward motion. Rinse the face thoroughly, first in tepid water, then in cold. Whenever possible rub the face briskly with a piece of ice. Always dry carefully.

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WHAT THEY READ

(*Continued from page 110*)

him into collision with the British authorities, and led to his being prohibited from visiting the United States. Mr. Russell is a radical thinker of extreme boldness, characterized by the most eager and hopeful idealism for the future of the human race. His opening essay entitled "The Principle of Growth," the second entitled "The State," and the third entitled "War as an Institution," fit pretty snugly under the blanket title of the volume, while the rest of the book lies in large part outside of the implications embodied in that title and in the subtitle, "A Method of Abolishing the International Duel." In the opening essay Mr. Russell recognizes what most of us not too much blinded by partizanship must also recognize, that the present war, however much to be blamed upon the Teutonic powers, is, when we take in the long historic perspective, the natural outcome of European policy for generations past. In discussing the state, Mr. Russell takes somewhat the attitude of the philosophic anarchist, makes liberty the essential need, and recognizes that socialism, however benevolent in its ideal, proposes to throttle liberty in many of men's aspirations. The essay on property, as some of the others, seems to prove that Mr. Russell has neglected to take into serious consideration the effect to be hoped of Henry George's proposal to approximate economic justice by taking economic rent for public purposes. The essay on education is in many respects the most significant and fruitful of the whole volume, for here the author boldly and clearly points out the deadening effect of conventional teaching and lays down nine healthful principles. In the essay entitled "The Population Question" Mr. Russell holds permanent monogamous marriage as perhaps the best ideal, but would have the state make no attempt to enforce that institution upon the unwilling. Curiously enough, his remedy for the falling birthrate of the well-to-do is to make the state maintain all children, in which proposal he ignores the possibility that the establishment of economic justice would enable men to provide for the maintenance of their own children. So, too, in discussing the supposed unwillingness of women seeking the best self-development to become mothers, he overlooks the personal enrichment that comes to women from motherhood, the physical and spiritual atrophy that often results from denial of that boon. The chapters on religion are full of idealism and eloquence. It is noticeable that this courageous radical, in spite of the intellectual detachment that he manages to attain, betrays now and then the remnants of class prejudice, notably in neglecting to consider the significance of the fact that the children of the "submerged tenth," have often, when removed to better environment, shown surprising powers, and that many of the world's great creative minds have sprung directly from the bosom of the people. The interest of Mr. Russell's book lies in his absolute courage and sincerity, his simple and lucid style, his clear but closely packed content, his genuinely noble idealism, conveyed now and then in passages of unstudied eloquence, and his surprising solemnity when a sense of humor might have served better. (New York: The Century Company, $1.50 net.)

THE WAR OF DEMOCRACY: THE ALLIES' STATEMENT, brings together in a handsome octavo volume of nearly four hundred and fifty pages, articles upon many phases of the European war intended to serve as a pro-Ally propaganda in the United States. These articles are the utterances of statesmen and literary men in several of the important nations allied against the Teutonic powers. Some of the writers are Viscount Bryce, so distinguished for his services as British Ambassador at Washington and for his writings on the United States, Premier Lloyd George, Professor Gilbert Murray, known as a supreme translator of the Greek dramatists, Lord Haldane who retired as British Lord Chancellor because he was popularly supposed to be too fond of German culture, M. Paul Helmer, M. Maurice Barras, Professor Struycken, Mr. Asquith, and others. Some of the articles are reprinted newspaper interviews with distinguished public men. The effort throughout the book is to prove that the Allies of the Entente are the champions of democracy, and that a Teutonic victory would turn back the democratic advance of mankind. A few of the utterances are bitter in tone but many are moderate, and the address of Professor Murray is especially distinguished for a "sweet reasonableness" rather rare in partizan discussion. Among the most significant of these articles are those on German rule in Alsace and Lorraine, and the relations of the Servians to Austria. Of course a German criticism of these articles would probably call attention to concealed weaknesses in the case of the Allies, but the volume as a whole is an impressive presentation of their contention. It is significant that the partizans of one side in this great conflict should be eager to present their case at its best before the American people. (Garden City and New York: Doubleday, Page, and Company, $2 net.)

SEVEN YEARS AT THE PRUSSIAN COURT, by EDITH KEEN, tells the story of an English girl's service as the companion of Princess Margarete of Prussia, a niece of the present German Empress, and daughter of the Kaiser's near cousin. The young woman speedily formed a friendship with the Princess that remained unbroken even after the outbreak of the war and the companion's return to England. Miss Keen has naught but kind things to say of Princess Margarete and of her husband, Prince Reusse, whom she married about a year before the opening of the war. Of Prince Leopold and his wife, the parents of the young woman, the narrator can not speak too ill. Neither showed love for the daughter, and husband and wife lived wretchedly together. The Prince, according to the gossip of the court, once actually beat his wife as she lay ill in bed. It is stories of this kind that make up too large a part of Miss Keen's book. She is ready to record any unpleasant anecdote of her employers, of the Kaiser, and of the Crown Prince. She reports that Emperor William on a visit to England was accompanied by an officer of the army disguised as a valet, and employed to use the advantage that the disguise gave him to play the spy upon the English court. A dozen such improbabilities are recorded, among them that Emperor William was in the habit of encouraging his confidential servants to desert him in England and settle down for a time in that country so as to learn secrets of moment. Some of the stories told are merely amusing, but those intended to illustrate the meaner traits ascribed to the Emperor would have been better omitted for the sake of Miss Keen's credibility. The last three chapters of the book, however, and especially the two immediately before the last, which deal with the days just before and after the opening of the war are significant and perhaps important. The Princess Leopold late in July was planning a visit for next month to England. When she bade one of her sons farewell as he started for the front, she exclaimed, "We are lost if England fights against us." Even in those opening days of the war the Princess assured Miss Keen that England would be starved by submarine attacks

(*Continued on page 124*)



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"Laure"

"Claire"—a Frock of Lovely Voile

$18.50

"Claire"

The braiding on the blouse, sleeve and back of skirt makes a very dressy trimming. A double collar of self color and white voile is particularly attractive, especially the contrast of blue and white, tan and white, gray and white, and pearl and white.

There are scores of other beautiful summer frocks in our assortments from the simple white pique tennis dress at $3.50 up to the delectable afternoon and dancing frocks at $35.00 to $55.00.

Special orders by mail receive prompt, individual attention

Our May Catalog

showing the newest exclusive styles for Summer and items of interest in our May White Sale, will be sent you immediately on receipt of your request.

E. T. SLATTERY CO.



A fragrance to order, to match her temperament and disposition, is the bride's requisite. It is concocted by a perfume artist; $10

ON HER DRESSING-TABLE

EVERY detail of the wedding is planned to suggest the individuality of the bride, who must be a person of parts to form the center of such a picture; her color predominates in the decorations; her signature is duplicated on the many marked trifles; and her favorite music is played. The personal accessories are, of course, even more individual; and now, there have been created perfumes to express the traits of each individual bride. This last subtle touch is the work of a woman who is an artist in harmonizing the perfume with the personality.

THE BRIDE'S OWN SACHET

Once the bride is provided with the fragrance that belongs to her, her fancy may run riot in the sachets which are such an important part of the trousseau. Sachets are usually among the gifts that are presented at the announcement of the engagement. So it is important that the modern bride whose dainty trifles are to exhale only her particular perfume, shall make early a satisfactory truce with Aunt Mary, who wishes to fill the pads she is making for the chests and shelves with lavender, "because, when I was young, my dear, a gentlewoman always used lavender in her bridal chest."

Then there is the very advanced and perhaps very young cousin who has found an exotic perfume that would make such "a lovely sachet in the case for Cousin Betty's gloves."



A minute perfume container, copied from a Swiss glass vial, is to be slipped in the glove; $10

Thus do too kind relatives burden the too gentle bride, who starts on her journey, a veritable pot-pourri. But this is not necessary. Instead, she may with patience discover a perfect affinity in a perfume and employ that alone in making up her sachets, bending even obdurate relations to her firm decision.

A LASTING FRAGRANCE

The perfume maker who has made such a poetic science of diagnosing the true individual fragrance, uses some of the simplest blossoms and, at the same time, some of the most costly spices of Arabia or Persia. The sachet is filled with lamb's wool and treated with these precious oils, and it does not require refilling more than once in two years. They are made in the form of a roll, as illustrated at the top of the page, covered with silk, with bands of lace and gold tassels at the ends. Such a sachet is easily tucked into the corners of one's wardrobe.

A pretty conceit is the reproduction of a pear-shaped Swiss glass church vial in delicate twisted fluting, which is shown in the middle of this page. It is so exquisitely thin and flat as to contain only a few drops of liquid. The rare original is being reproduced by this maker. This charming engagement gift, containing two or three drops of the essence of the bride's own perfume, may be carried in the glove.

Another engagement gift is a box of small tabs such

(*Continued on page 116*)



Little square packages of powder to carry in the purse and lend fresh interest to the complexion jaded by travel, have, each one, the owner's monogram; the box holds 144 of these packages; $5

REED & BARTON CO.

ESTABLISHED 1824

FIFTH AVENUE & 32nd STREET

4 MAIDEN LANE

NEW YORK

STERLING SILVER, PRECIOUS STONES, PLATINUM & GOLD JEWELRY

WATCHES, CLOCKS, LEATHER GOODS, STATIONERY, CANES, UMBRELLAS





Model 105—Sweater
Model 106—Skirt
Model 107—Hat

Expressing Youth In Fashion Is the Pride and Prerogative of This Institution

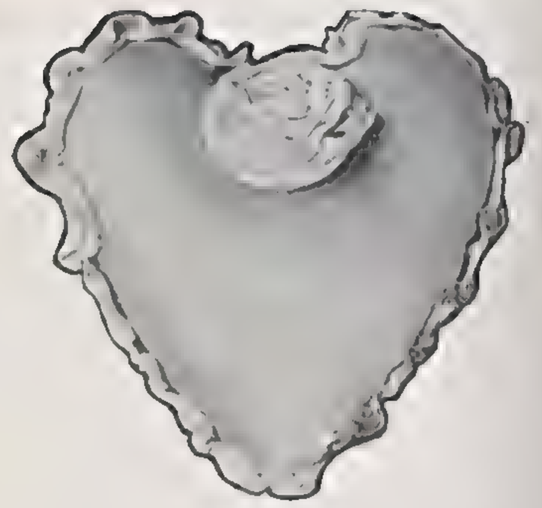
Street, Field And Motor Coats
Tailored, Street And Sports Suits
Afternoon And Evening Wraps
Knitted Jackets, Blouses, Millinery

Lamson & Hubbard Co.
Boston Mass.

871 Bedford Street, Cor. Kingston, Boston, Mass.
Palm Beach Newport Magnolia
380 Fulton Street Brooklyn New York



Flat sachet hearts of lace with flat French flowers occupy little space but make their presence known; $3.75



Inside a carved Louis XVI clothes-press, here and there among the lingerie, are hearts of sachet;

ON HER DRESSING TABLE

(*Continued from page 114*)

as may be carried in the purse; they conceal just the necessary powder for a freshening application to the nose. These appear at the bottom on page 114. They are daintily put up in little packets with the bride's monogram on each one; and they come in a cream-colored box holding 144 tabs. The price includes the cost of making a die for the monogram.

For the bride whose trousseau contains much filet lace are the exquisite little cases of filet lace at the lower middle on page 116; they contain sachets of white satin, slipped in the back, where they are held by a tiny button. The sachet is easily removed when it is necessary to clean the lace.

FOR PERFUMED LINGERIE

There is one fortunate bride who is to have a great clothes-press of carved wood in the Louis XVI style. It reaches almost to the ceiling, and it opens with three narrow doors to show the shelves for the lingerie. It is to be lined with old French damask, and on each shelf is to be placed a silk pad redolent with sachet powder. Sachets in the form of hearts of satin, finished with a quilting or ribbon and a rose in the center, like that at the upper right, are placed among the accessories of the wardrobe. On some shelves will be placed satin-covered stands, eight inches high, also perfumed, for the boudoir caps.

From Paris came some flat heart-shaped sachets like that at the upper left on this page; it is edged with lace and covered with pink and blue silk flowers. These sachets take up very little room when laid among gloves and veils.

Tempting packets of satin-covered sachets tied with ribbon to match, like that at the bottom of this page, have a Parisian touch in the satin rose. They may be made of flowered silk, like those in the middle of page 118.

Sometimes the sachet is, not a trifle like those just described, but a big folding silk case such as that on page 118; it may be reproduced in any color. It is 34 inches by 25 inches, made of silk, and edged with fringe to match. The end that folds over, as in the picture, has a frill of deep écru lace, headed with a motif in silken roses. The bride who is to receive this will use it on the foot of the bed to contain her negligée.

SACHETS FOR THE TRAVELER

Another specialist has evolved a dainty method of making sachets for traveling that will be more practical for a long journey than the more perishable silk, satin, and lace-trimmed ones They are made of flowered dimities, feather-stitched by hand to match the ribbon bows and bindings. They are made in sets for the traveling bag, which includes, beside the six sachets, a comb and brush bag, a slipper bag, a furnished work-bag, and a cover for the nightdress; the price of the set is $5.

There are trunk sets which are more complete; they include sachet bags, a clothes bag, a handkerchief bag, slipper bags, boot bags, a comb and brush bag, and a work-bag; these are $10 and $12.





The fastidious woman endeavors to have all the other details of her toilet harmonize with her sachet; so, when she chooses her particular sachet, she matches it with the toilet water and the face powder. Those who do not have their fragrance made to order will be interested in a very delicious perfume from Paris that is becoming very popular; the odor is refreshing and is named for a famous beauty of the past. This new perfume comes in various sized bottles at various prices: $1, $4, $7.50, up to $45. There is a toilet water to match, which may be bought for $1.50,

(*Continued on page 118*)

(Right, above) Into filet lace squares is slipped a square sachet which comes out for laundry purposes; $3.50 each

(Left) A package of sweet fragrance, tied up with a rose, is composed of satin sachet pillows; package, $4.95





THE Woman who truly appreciates the loveliness of natural pearls chooses La Tausca pearls — nature's rival. Priced up to $300.00 a necklace; each revealing subtle differences of tint, lustre and sheen.

LA TAUSCA TRADE MARK PEARLS

are sold by jewelers thruout the world. Ask *your* jeweler. . . . .

Write for
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Should your jeweler be unable to supply you, remit direct giving jeweler's name and we will have your order filled.

A Choice Necklace
Quality "CALIFE"

LA TAUSCA TRADE MARK PEARLS

of lustrous tint. Necklace 16 inches long, with solid gold clasp, encased as illustrated in grey velvet, satin lined cabinet.

$25
AT JEWELERS



Original ideas in Summer furs—styles that anticipate the fashion for the coming Winter season.

Charming one piece frocks for Summer wear at moderate prices.

Tailor suits, sport clothes and coats for all occasions.

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. NEW YORK

ON HER DRESSING TABLE

(*Continued from page 116*)

$3, or $5.75, a bottle. Dainty boxes contain a face powder, perfumed with the same odor, which may be bought for $2 a box; it comes in natural rose, white, and brunette tints, with a toilet powder in flesh color and white at $2.75 and $5 a bottle.

The sachet is, of course, the most important part of this series, and is fragrant and lasting. Its popularity has been spread by the smart creators of gowns who have used it in their gowns, with the result that their customers wished to know the name of this indescribable fragrance. The sachet may be bought in bottles of various sizes, at $3, $12, $23.50, and $46 a bottle.

A word of caution should be said in regard to putting sachets in the hat; there is danger of the powder's sifting on to the head which, scalp specialists say, is not good for the hair. The dainty fragrance may be given to the hair by keeping one's hats and boudoir caps on stands that have strong sachet bags in the padded top.

Perfuming chemists consider that the making of a sachet powder which is lasting is a most complex problem. A good sachet that retains its perfume is indeed rare. One laboratory has succeeded in compounding a sachet that retains the true flower effect indefinitely. The violet sachet is particularly exquisite, retaining the perfume of the fresh flower to the end; an unusual virtue in a sachet, for sachet fragrance is as evanescent as is the flower itself.

The makers call attention to the fact, however, that the character of a sachet is quickly dissipated when the sachet is worn upon the person, owing to the warmth of the body. Those sachets kept among the lingerie retain their odor much longer.

This sachet comes in gardenia, bouquet suprême, oriental sandalwood, rose marechal, violet, honeysuckle, virginia clover, orange blossom, verveine or verbena, and white heliotrope; and may be bought in four-ounce jars for $4, in two-ounce jars for $2, or in envelopes for 50 cents.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown



For long journeys, the bride may have durable sachet bags; 6 in a set, $1.25



Flowered silk sachets are pretty to look at and pleasant in fragrance; each sachet, $2.75



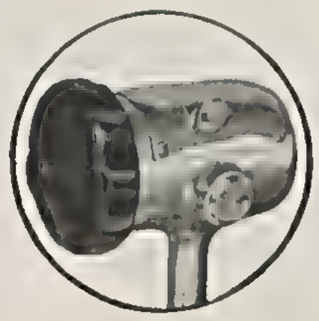
The blue silk case to be laid across the foot of the bed to hold a negligée is filled with the individual sachet of the owner. It is 34 by 25 inches, edged with fringe and covered with a deep frill of ècru lace; in various colors, $24



OHIO ELECTRIC

THE OHIO ELECTRIC
CAR COMPANY
TOLEDO, OHIO

With The Ohio Magnetic Control



NOW and then you see a talented man, a remarkable play, a great work of art, a beautiful building. The finest things are never to be found in possession of the many. You do not see Ohio Electrics *wherever you go. Only those who can appreciate what it means to own a car that is almost entirely hand made will appreciate and own the* Ohio Electric.

Every detail in the appointments, workmanship and mechanism of the Ohio Electric *is planned to give the utmost in comfort, service and convenience, regardless of cost. The hand-hammered aluminum bodies are the nearest to a seamless carriage which it is possible to achieve. The exclusive magnetic control enables milady to operate her* Ohio *as easily as she turns on the electric light in her boudoir. This method of control is based on the same principle that governs the operation of the great gates in the Panama Canal and the trains in the New York Subway. No more perfect device has ever been produced for the purpose of simplifying and adding to the ease of automobile driving. It is typical of all the contrivances and appointments which are built into the* Ohio Electric. *And with all its elegance and luxury, an Ohio can be bought for as little as twenty-three hundred and eighty dollars.*

In every community there are some to whom only the best appeals. These want the distinction in appearance, the individuality in interior decoration and the luxurious comfort which only such a supreme car as the Ohio Electric *can provide. Usually, too, there is a dealer in each community to whom these people naturally turn. To such a dealer the* Ohio Electric *is the means both of pleasing his best patrons and establishing a very definite prestige for himself. Communications from such dealers are cordially invited. And we shall be very glad to send, upon request, some rather unusual literature to anyone interested in the* Ohio Electric.

BY APPOINTMENT
TO THEIR MAJESTIES
THE KING AND QUEEN

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A REMARKABLY FINE SILVER CUP AND COVER, MADE IN LONDON IN 1693 BY PETER HARACHE. THE CUP STANDS 9 INCHES HIGH, AND THE LEAFAGE DECORATION IS BEAUTIFULLY EXECUTED.



THE ABOVE HALL MARKS APPEAR ON THE CUP

SILVER CUPS made by Crichton Bros. of London are held in high esteem throughout the United States. A selection of Silver Cups will be sent on approval to any Club in this country. The House always has, in the New York and Chicago Galleries, rare old English Silver Cups, as well as Cups of their own make. Silver Presentation Services and Bowls are also to be had at all times — ready for immediate delivery.

All goods purchased of Crichton Bros. are delivered express charges prepaid throughout the United States.

56

ART

(*Continued from page 80*)

observer. Of the two medals, the Saltus marked Ernest Lawson's "Hills at Innwood" and the Inness gold medal, "In the Deep Woods" by Charles S. Chapman.

A desire for symmetry and balance on the part of the hanging committee made itself felt a bit obtrusively throughout the exhibition, especially in the Vanderbilt Gallery, where Louis Betts's "Miss Mary" in the place of honor showed him too much an admirer of England's eighteenth-century masters. There is little of the English painters' mastery of portraiture in this canvas, though it has the movement which they loved to suggest against a landscape background, and also a brilliant shimmer of taffeta. Irving Wiles's well-studied and carefully executed "Miss Melville Silvey," with too large and distracting a background, on one side, balanced a canvas of equal size on the other, Douglas Volk's "Portrait of Master William Shane," a refined and quiet canvas but without strength and force enough for the position it occupied.



There is about Bittinger's "The Open Window" so much of charm and airy spaciousness that one regrets sincerely the inadequate execution of the work

THE HOPEFUL SIGNS

De Witt Lockman's free brilliancy of painting was well entitled "Portrait in Blue and Gold," for the painting of blue and gold of the drapery overshadowed the portrait. Balancing this and to a certain extent vying with it was Leopold Seyffert's "Resting," an admirably painted nude, skilfully mirrored in the long glass before which she reclines. There was an idyllic charm in Olinsky's "Afternoon Reflections" and a brilliant dash in Louis Mora's "Jeanne Cartier," relieved by the cool quiet of Frieseke's "The Garden Seat." Although the general impression of the exhibition was discouraging, search thus revealed a few individual canvases worthy of a place in a better exhibition.

Calendar of Current Exhibitions

NEW YORK

Ainslie Studio. Paintings by George Inness, through April and May.

Ardsley Studios. Loan exhibition of paintings and prints by Hokusai, from April 1 to 30.

Bourgeois Galleries. Paintings by Maurice Sterne, until April 29.

Brooklyn Museum of Art. Water colors by American artists, from April 1 to May 1.

National Arts Club. Paintings by Boston artists, until April 28.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322; mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart gallery: Henry Wolf memorial exhibition and recent additions to the print collection.

Photo-Secession Gallery. Paintings by Georgia O'Keeffe, from April 3 to 27.

BUFFALO

Albright Gallery. Exhibitions of French Art loaned by the Luxembourg Museum, for an indefinite period.



Peter A. Juley

In "Lower Manhattan," Leon Kroll glimpses, albeit in fugitive fashion, something of the beauty which may exist even in the midst of a commercial city. Despite technical defects, the canvas offers a pleasing relief from the prevailing literal transcriptions of commonplace ugliness

DOVE
Under-muslins



They're Just Bewitching —Irresistible

NO bridal chest ever held anything more delightfully dainty. Whether you want the filmy witchery of profuse lace and embroidery creations, the sweet coyness of the tailored-effect or simple dignity of the beautiful classic styles, Dove Under-garments give you the widest choice of the newest and most exquisite designs.

And their wearing qualities equal their loveliness because Dove Under-muslins are of the highest standard of fine materials, careful workmanship and perfect fit.

A store near you sells Dove Under-muslins

D. E. SICHER & CO.
45-51 West 21st Street
NEW YORK

"World's Largest Makers of Under-muslins."

All open arm-holes re-inforced.



"—*and remember those*

Keds

you urged me to buy?

REALLY, my dear, they were the most *sensible* things I brought with me. I feel *so* rested at night, no matter *how* much dancing or board-walking I've done. You are certainly the wise one, old dear. And *I* am profiting by your wisdom. Thanks a bunch."

"Keds" is the newest name in Shoedom. Born of the daily need of a nation of smartly dressed men, women and children, these rubber-soled, canvas-topped cradles of foot-liberty have been received *most* kindly and enthusiastically everywhere.

Light, airy, canvas uppers that allow your feet to *breathe;* live, springy, rubber soles that seem to fairly *propel* one; fashioned by shoe-experts in the shops of the world's largest rubber manufacturer. Who *wouldn't* be enthusiastic over comfortable Keds?

Three grades, with a multiplicity of styles and prices in each grade, afford a wide range of selection. Ask to be shown Keds at your favorite bootery.

NATIONAL Keds $1.50 up

CAMPFIRE Keds $1.25 to $2

CHAMPION Keds $1 to $1.50

United States Rubber Company

New York

UNITED STATES RUBBER COMPANY AND ASSOCIATED COMPANIES — US — RUBBER SYSTEM

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 101 to 104 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 101

COAT NO. J3831; SKIRT NO. J3832.—For the coat in medium size: 2⅞ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and is 4½ yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

SMOCK NO. J3835.—For the smock in medium size: 2¾ yards of 40- or 54-inch material; ½ of a yard of 4-inch trimming; ⅜ of a yard of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. J3837.—For the smock in medium size: 3⅝ yards of 40-inch material; ⅜ of a yard of 27-inch contrasting material for trimming; 8 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. J3838; SKIRT NO. J3839.—For the waist in medium size: 3¼ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅜ yards wide. For the skirt in medium size: 3⅝ yards of 42- or 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SMOCK NO. J3836.—For the smock in medium size: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 102

WAIST NO. J2880.—For the waist in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. J3834.—For the blouse in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. J3629.—For the blouse in medium size: 1⅝ yards of 40-inch material for underwaist; 1⅛ yards of 40-inch material for overwaist; 1⅛ yards of 2-inch trimming, 2¾ yards of narrow trimming, ⅜ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. J3818.—The skirt is 36 inches long and 1⅞ yards wide at the lower edge. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. J3667.—The skirt is cut 36 inches long, and measures 2½ yards at the hem. For the skirt in medium size: 4¼ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. J3775.—The skirt is 36 inches long and 1¼ yards wide at the lower edge. For the skirt in medium size: 2⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. J3140.—The skirt is 37 inches long and 2 yards wide at the lower edge. For the skirt in medium size: 2⅞ yards of 54-inch material if cut on the bias or 2½ yards of 40-inch plain material and ¾ of a yard of contrasting material for yoke and hip sections. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. J3819.—The skirt is 36 inches long and 2 yards wide at the lower edge. For the skirt in medium size: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. J3668.—The skirt is 36 inches long and measures 2½ yards at the hem. For the skirt in medium size: 3¼ yards of 42-inch material is required. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. J3639.—For the blouse in medium size: 3 yards of 40-inch material; 1¼ yards of 40-inch material for girdle, cuffs, and trimming: 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. J3662.—For the waist in medium size: 3 yards of 40-inch material; ⅜ of a yard of contrasting material for the belt and pocket; ⅞ of a yard of 36-inch material for lining; 7¼ yards for trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. J3669.—For the blouse in medium size: 2¼ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. J3664.—For the blouse in medium size: 2 yards of 36-inch material; 1⅛ yards of contrasting material for the collar, cuffs and vest; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. J3665.—For the waist in medium size: 2⅞ yards of 40-inch material; ½ of a yard of 40-inch material for ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 103

WAIST NO. J3770; SKIRT NO. J3771.—For the waist in medium size: 1⅞ yards of 40-inch material; ½ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. J3729; SKIRT NO. J3730.—For the waist in medium size: 2 yards of 40-inch material; ⅝ of a yard of 27-inch material for chemisette; 1⅛ yards of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches wide and 1⅞ yards wide at the hem. For the skirt in medium size: 2 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 hip measure. Price, 50 cents.

WAIST NO. J3841; SKIRT NO. J3842.—For the waist in medium size: 1⅝ yards of 40-inch material; 1 yard of 40-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3¼ yards wide. For the skirt in medium size: 2⅛ yards of 36-inch material, for foundation skirt; 2¼ yards of 40-inch contrasting material for panels; 3¾ yards of 40-inch material for overskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. J3774; SKIRT NO. J3775.—For the waist in medium size: 2 yards of 40-inch material or 1¼ yards of 54-inch material if waist is cut with seam at center back; ⅝ of a yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1¾ yards wide at the hem. For the skirt in medium size: 2⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. J3719.—For the frock in medium size: 4⅜ yards of 36-inch material without nap; 5¼ yards of 36-inch material with nap; 1½ yards of 36-inch material for collar, cuffs, belt and peplum; ⅞ of a yard of 36-inch lining. The skirt measures 2½ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. J3617; SKIRT NO. J3618.—For the waist in medium size: 3⅝ yards of 40-inch material; ½ yard of banding for panel trimming; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. J3545.—For the frock in medium size: 4¼ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ¾ of a yard of 36-inch material for lining. The skirt is 37 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. J3653; SKIRT NO. J3654.—For the waist in medium size: 1¼ yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt; 1⅛ yards of 27-inch lining; 2 buttons. Sizes, 16 to 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅛ yards wide at

(*Continued on page 124*)

SCRANTON LACE
Curtains & Drapery Laces



"How sweet your curtains are, my dear!"

The satisfaction of having your lace hangings distinctive cannot always be measured in mere terms of money. Fashion decrees Lace Curtains this season, utility endorses it, and good sense suggests

SCRANTON LACES

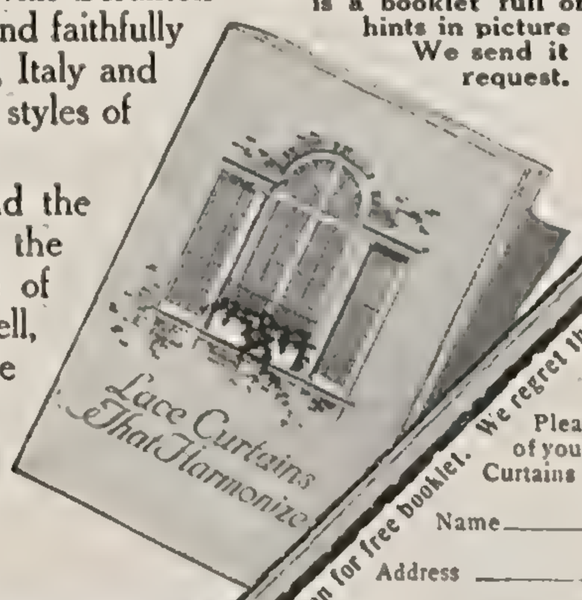
Many exclusive homes are curtained throughout with Scranton Laces, because they answer every practical purpose and faithfully reproduce the old handmade lace of Flanders, France, Italy and Spain, as well as modern designs to harmonize with all styles of decoration.

Scranton Laces have the grace, the refinement and the intrinsic beauty which commend them to the professional decorator and to the housewife of educated taste. They launder unusually well, owing to the closeness of the texture and the strong, durable thread used.

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PATTERN DESCRIPTIONS

(*Continued from page 122*)

the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

PATTERNS ON PAGE 104

FROCK NO. J3425.—The skirt is 37 inches long and 2⅝ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¾ of a yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. J3721.—For the frock in medium size: 4 yards of 54-inch material or 5¼ yards of 40-inch material; ⅝ of a yard of 27-inch material for collar and cuff facing; 1⅛ yards of 27-inch lining; 10 buttons. The skirt is 36 inches long and 2⅝ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. J3720.—For the frock in medium size: 6¼ yards of 40-inch material; ¼ of a yard of 40-inch material for collar; ⅞ of a yard of 36-inch lining. The skirt measures 3 yards at the lower edge including plaits. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. J2498; SKIRT NO. J2499.—For the waist in medium size: 2¼ yards of 36-inch material; ½ yard of 36-inch material for tie; ⅜ of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. J3843.—For the frock in medium size: 4 yards of 36 or 40-inch material; 1½ yards of 40-inch contrasting material. The skirt is 36 inches long and 2⅜ yards wide. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. J3499.—For the frock in medium size: 5⅝ yards of 40-inch material; ½ yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for lining; 13 yards of trimming or 1 yard of 36-inch material if bias bands are desired; 19 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. J3803; SKIRT NO. J3804.—For the waist in medium size: 2½ yards of 40-inch material; ½ yard of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅜ yards wide. For the skirt in medium size: 3⅝ yards of 42 or 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. J3776.—For the frock in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WHAT THEY READ

(*Continued from page 112*)

upon commerce. Miss Keen had the utmost difficulty in returning home, and had to leave most of her money on deposit in a German bank. Finally through the kindness of her young royal friend and Prince Reusse she obtained a passport, and reached the Dutch coast. While much of the gossip recorded in this book has an unpleasant back-stairs flavor, the traits of manners and the customs noted by the author in the royal circles of Prussia have the air of truth, and confirm the notion of the world at large that Prussian civilization is distinguished by curious crudities and even brutalities. (New York: John Lane Company, $3.)

SEEN AT HOME AND AWAY FROM HOME

TREASURE, by GERTRUDE S. MATHEWS, puts into about three hundred interesting pages the adventures of an inveterate seeker after wild places, a man who declines to write, but who has been induced to permit another to set down some account of his doings. The adventurer is a mining engineer who makes the search for gold the excuse for years of travel in the wilds of South America. Luck gave him a perfect servant in the person of a small and highly intelligent negro rarely gifted with loyalty, honesty, humor, and effectiveness. With this treasure as guide, and an escort of negro laborers, the adventurer plunged into the wilds of Dutch Guiana, lived at times in pretty close contact with the Bush negroes, and took whatever came in the course of rough travel and hard living conditions. The lovers of wild life in a little-known land will find every word of this volume worth reading, though the critical will wish that a few obscurities and crudities of style had been blue penciled. Many photographic pictures, all interesting, some beautiful, give a lively notion of the region traversed by the adventurer. (New York: Henry Holt and Company, $2 net.)

AN ARMY WOMAN IN THE PHILIPPINES AND THE FAR EAST, by CAROLINE S. SHUNK, gives us extracts from the author's letters home, which so impressed her friends that they advised her to submit them to the public. Mrs. Shunk has humor, observation, and no little instinctive sympathy, though unhappily not enough of the last to prevent her from accepting the conventional American military view of the island possessions. She wrote in sprightly fashion from the moment of setting sail from San Francisco eight years ago, and her letters from the far lone island of Guam are especially worth while. In the Philippines she was stationed much of the time at a remote camp in Luzon, though she saw much of Manila, and has a good deal to tell us of the native population and the American intruders, civil and military. The discomforts of the climate, the sudden torrential storms of the rainy season, the plague of miscellaneous insects, snakes, rats, and bats, she can write of with humorous philosophy, though she seems to have had rather more than the usual feminine nervous fears of such things and the little shrieks sometimes sound through her humorous narrative. The letters from China and Japan were hardly worth publishing, but those from the Philippines have a fresh interest in that they depict the intimate domestic life at an American army post. Many pictures from photographs really illustrate the text. That of the stalwart, nearly nude head-hunter is one of the best. It is a pity that the author could not have given us more typical heads of the islanders, but then she herself was not a head-hunter. (Kansas City, Missouri: Franklin Hudson Publishing Company, $1.25.)

PASSACONAWAY IN THE WHITE MOUNTAINS, by CHARLES EDWARD BEALS, JR., contains much local history of Indian days, and considerable descriptive matter having to do with that entrancing region which lies in and about the summer resort known as Chocorua in New Hampshire. The author tells the history and legends of the Indian chiefs for whom several of the noblest local mountain peaks are named, and in doing so scrupulously acknowledges his indebtedness to his predecessors among local historians. He also quotes from Lucy Larcom and other New England poets, some of them extremely small poets indeed, who have sung the praises of a region unsurpassed in beauty. Mr. Beals writes agreeably, though without great distinction. His account of Sabbaday Brook, Falls, and Punchbowl should draw visitors to those wild and lovely scenes. Many photographs, few of them as well reproduced as they might have been, illustrate the text. (Boston: Richard G. Badger, $1.50 net.)

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The over-elaborate many tiered wedding cake has given place to something simpler, like this cake from Miss Tracy Joralemon; this heart-shaped cake is made from Martha Washington's recipe and is trimmed with orange blossoms

FOR THE HOSTESS

(*Continued from page 85*)

shapes, lined with a mixture of truffled *foie gras* and coated with Mornay sauce, which is Béchamel or white sauce, enriched with the beaten yolks of eggs and grated cheese.

The truffled breast of chicken is made from breast of chicken (one is allowed for each portion) with truffles sliced and inserted in gashes cut crosswise in the meat and glazed with highly seasoned chicken glaze. They are served with bread sauce, and each separate portion is accompanied by new green peas cooked with a little cream and served in a small pastry case.

Upon the chopped shallots and chervil, with minced parsley and gherkins, depends the success of the vinaigrette sauce, which is served with the cold new asparagus.

Bombe nuptiale, Plaza, is a bell-shaped bomb representing wedding bells; it is made from banana ice cream mixed with finely chopped pistachio nuts and is sprinkled over with the nuts. A cunningly concealed light inside the bomb is lighted before serving.

When the wedding is held at a country estate and the guests come from a distance, it is customary to serve a somewhat elaborate formal wedding breakfast or luncheon. This is served at formally laid tables, usually on the wide verandas or in a tent especially arranged for the wedding. A charming color scheme is pink and white. Bride roses or any sort of pink roses may be used with white roses. Spiræa and pink and white snapdragons are lovely for decorative use in the room and may also be used in the decorations for the table, but of whatever flower the latter are made, they should be flat. The menu for such a wedding breakfast follows:

Shrimp Cocktail

Consommé Beatrice
Cream of Tomatoes

Celery Olives Salted Nuts

Boneless Trout Stuffed with Lobster
Lobster Sauce
Cucumber Tucker

Saddle of Spring Lamb Narcisse
String Beans au Gratin

Sherbet Loving Cup

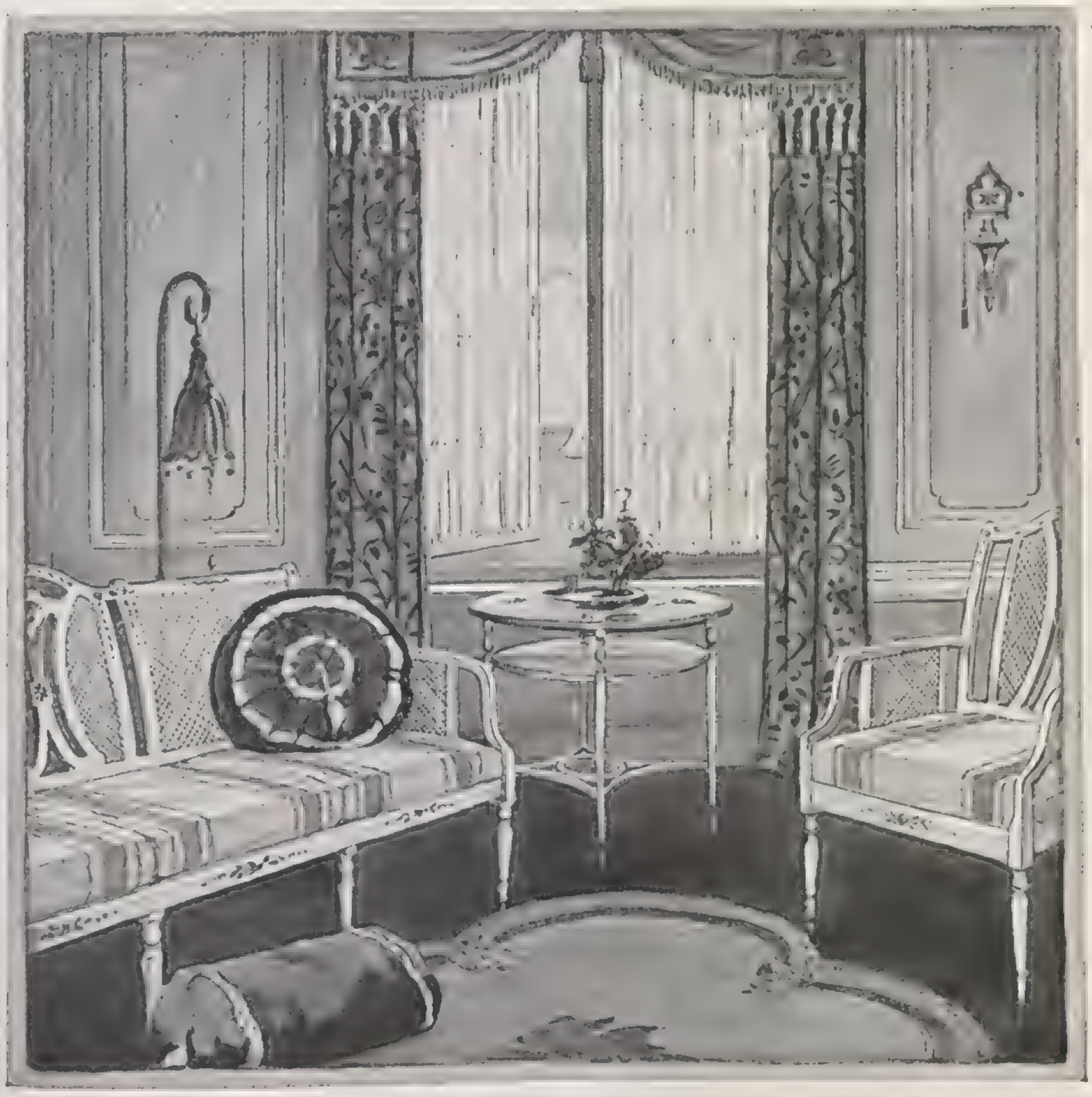
Roasted Squab Chicken Elizabeth
Heart of Endive Salad

Cupid's Gondola Petits Fours
Mignardises Bonbons
Coffee

(*Continued on page 128*)



From an interior decorator comes the suggestion of a copy of a Venetian table ornament of the eighteenth century as a charming decoration for the wedding breakfast-table. This replica, and there is but one, is of opaque Venetian glass with tiny figures of porcelain, and it stands out in sharp relief when mounted on a table-mirror or on a glass underlaid with black velvet; from Mrs. Grace Wood



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THE HOUSE *and* WEDDING ATTIRE

(*Continued from page 85*)

the room sketched at the top of page 84. The floor should be covered with cornflower blue carpet, and the walls should be hung with some soft fabric of palest yellow, arranged in folds. The large Italian stone jars and the flower bowls on their gracefully tall standards are most decorative. The bowls and standards should measure about six feet in height and should be painted a rich deep mulberry; one would have to have them made. The arched garlands may be just decorative moments on the walls, or else they may follow the outlines of the windows. The flowers that form the garlands and are arranged in the jars and bowls may be deep rose and all shades of lavender, pink, and cornflower blue, or else they may be all shades of yellow, carried out with marigolds, zinnias, and dahlias. If the former color scheme is used, the lattice-work within the arches should be of silver ribbon; if the latter, it should be of gold ribbon.

A ballroom may be readily transformed to look like the sketch at the bottom of page 84. The floor and platform are covered with yellow canvas, and the walls are hung with some transparent white fabric. The garlands and the flowers in the vases may be yellow roses, though ropes of buttercups and daisies, and bouquets of field flowers would be even more charming. In either case, the lattice work on the canopy is silver. The tall columns and the vases are tinted the soft yellow of old ivory, and the altar is the same color. The little girls who hold the garlands should wear frocks of white and yellow with gleams of silver embroidery, and—if only their mothers feel that way about it—they might wear silver wigs.

FOR THE HOSTESS

(*Continued from page 126*)

Shrimp cocktail is made from fresh shrimps, and it is delicious when served as it often is at Monte Carlo. A large deep goblet is partly filled with tiny cubes of ice and a smaller glass containing the cocktail glass is set in this. The shrimps in their red shells are hung over the side of the glass, eight or ten to each portion. If shelled shrimps are used, then the meat may be placed upon the ice in lettuce leaves. Another shrimp cocktail may be mentioned here, in case one wishes a variety. The fresh shrimps are boiled and shelled. The glasses are filled two-thirds full of the shrimps, garnished with thinly cut julienne strips of celery, a bit of shredded lettuce, and poached scallops also cut julienne. The juice from sweet red peppers is added to the mayonnaise which is spread over the top.

Both consommé Beatrice and a cream soup are usually served, that guests may choose between the two. The trout is cooked in water with a little vinegar and drained; then the bone is carefully removed and a farce of lobster meat inserted just before serving. It is served with a cream sauce colored with finely cut pieces of lobster meat and the coral. Each portion is accompanied by a bit of lemon.

Cucumber tucker consists of a raw cucumber cut in the shape of a little boat and filled with cucumbers sliced very thin. One is served on a bed of lettuce to each guest, and French dressing is passed separately.

Saddle of spring lamb Narcisse derives its name from the garnish of sweet and white potatoes cut Parisienne and browned. The saddle is placed upon a platter and surrounded with potatoes; a little brown sugar is sprinkled over it, and the last moment before taking it to the table brandy is poured on and lighted.

Cupid's gondola should be made by a confectioner. It is a Venetian gondola made from sugar and has two cupids as gondoliers. The curtains are of pink silk, and a tiny electric bulb is arranged to light it inside. This is used as a centerpiece and flower or fruit moulds of ice cream are grouped around it in nests of spun sugar.

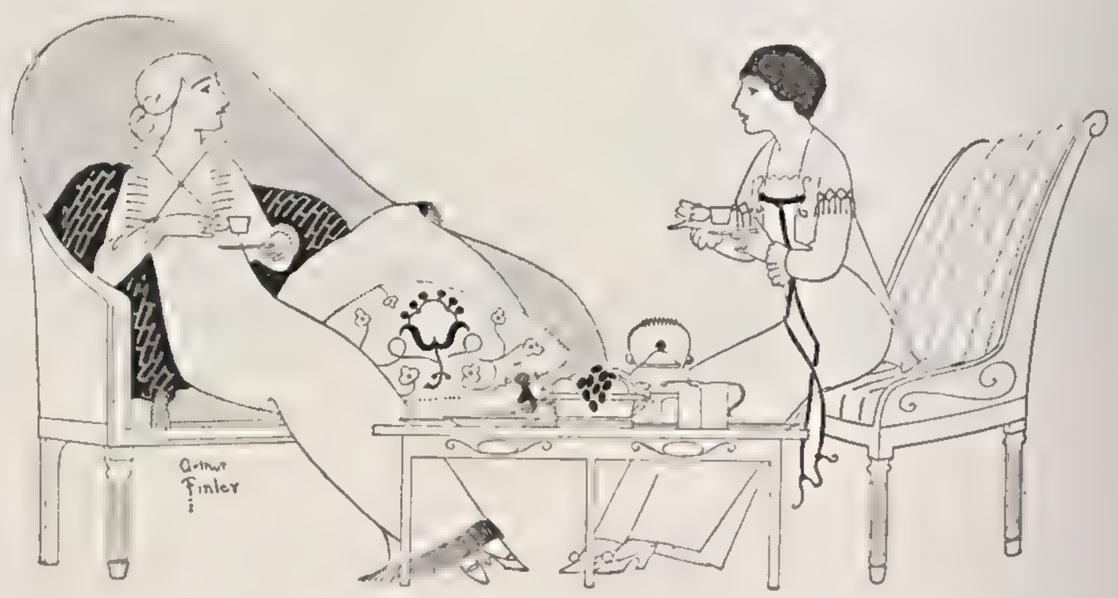
If, instead of serving a limited number of guests in the somewhat formal manner of the wedding breakfast or luncheon, one desires, for the reception, to serve a larger number more informally at small tables, the following buffet service is suggested. The menu is given in two parts that it may be readily apparent which of the dishes are to be kept hot, which cold:

HOT
Consommé in Cups
Sweetbread Cutlet with Cream Sauce
Green Peas
Coffee or Tea, according to the time of day

COLD
Jellied Consommé
Ailettes of Capon
Chicken Salad
Mayonnaise of Lobster
Sandwiches of Nut Bread and Cream Cheese, of Foie Gras and Lettuce with Mayonnaise
Tiny Vienna Rolls Filled with Red and Green Peppers and Chicken or Lobster Salad

Fancy Ice Cream and Ices
Petits Fours Candies
Champagne and Mineral Water
Light Sauterne or Champagne
Punch
If there is dancing, Lemonade and Orangeade

At the luncheon sherry, sauterne, champagne, and mineral water are usually served. At breakfast, luncheon, or reception individual wedding cakes and bride's cake with favors inside are customary.





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SEEN *on the* STAGE

(*Continued from page 77*)

primrose with such terrible intensity that his mind has not attention left for such a secondary question as what the primrose has to do with the surrounding "rocks and stones and trees" or with the brooding and all-informing mind of God.

The Russians necessarily are realists. All they care about is what their eyes have actually seen; and they have no speculation in their eyes. They cannot construct; because all patterning appears to them an exercise in triviality. Considered in accordance with our Anglo-Saxon standards, their plays are badly built; or, perhaps, it would be closer to the truth to say that their dramatic compositions are not built at all. Construction—as the craft was exemplified, for instance, by Mr. George M. Cohan in "Seven Keys to Baldpate"—would be, to the Russian mind, not clarifying but bewildering. The Russians have never brought themselves—as we have—to regard artifice as a hand-maiden of art.

In our own plays, we set a premium upon the element of action; but the Russian playwrights set a premium upon the element of characterization. We are an active race, and are interested mainly in what people do; but the Russians are a contemplative race, and are interested mainly in what people are. It is our common complaint that nothing ever seems to happen in a Russian play; but, to the Russian mind, it is more of an adventure to see and understand a single person who may be watched while casually drinking a glass of tea than it is to see a knock-out in the boxing-ring.

In nearly every work of Russian art, there is observable the element of isolation. The Russians do not seek to skim the world at large; they seek, instead, to dig beneath the world that is about them. The Russian is intensely conscious of himself and of his native soil. He thinks more about his soul than other people do; and this inward-looking and intensive thinking involves his mind in a mood of almost tragic sadness. Life in the large, according to the Russian, is impossible to understand: he contents himself with trying to appreciate that life in little which swims before the observation of his actual eyes; but this task—so humble in intention but yet, withal, so vast in its unpredicted implications—becomes at last a theme that is appalling to his spirit and afflicts him with an irremediable gloom. The American mind is comparatively shallow and comparatively swift. If the Russian may be figured as a miner, the American may be figured as an aviator. This is probably the reason why it always seems to us, when we listen to a Russian play, that the author has no sense of humor. The Russians can not laugh at many things that strike Americans as funny. No man can laugh, with ease, at anything that appears to him to be important.

"NJU"

"Nju," by Ossip Dymow, is a very simple play, both in subject-matter and in method; and that is the main reason why it seems dull to an American audience that is accustomed to admire intricacy. The title of the play (which is pronounced, in English, "new") is the name of the heroine. Nju is a married woman, with one child,—a little boy who is seven or eight years old. She is married to a man who is both a loving husband and an affectionate father and is, upon the whole, an admirable person; but Nju grows weary of her husband, because she is still able to imagine a finer and a nobler love than that with which her husband has inspired her. At a ball, one evening, she casually meets a professional writer who beguiles her with fine phrases; and, mistaking words for actualities, she falls in love with him. She leaves her husband, and goes to live with her lover. But, before long, she wearies of the poet also, because he fails, in turn, to satisfy her longing for a finer and a nobler love than she has ever known. She is like those lovers mentioned by Apollo, in Stephen Phillips's poem of "Marpessa," who,

"Seeking that perfect face beyond the world,
Approach in vision earthly semblances,
And touch, and at the shadows flee away."

The tragedy arises from the fact that she is degraded by an aspiration. She is dragged downward, not by the impulsion of the usual homesickness for the mud, but by the impulsion of a quite unusual homesickness for the stars. She fails because of the pathetic fallacy that she has aimed too high, and falls like Icarus with wings singed by soaring all too near the sun. Her suicide, which comes inevitably, seems less an act of termination than an effort at initiation. We are present at her funeral, which is attended by both her husband and her lover; we observe, with irony, the drear proceedings of the ceremony; but, somehow, we feel that her feeble but inspired and now enfranchised spirit must still be seeking, somewhere, "that perfect face beyond the world."

This theme is almost bewilderingly simple; but the author's method of narration is more simple still. The story is set forth in ten brief episodes, which follow each other in chronological sequence, but which are not obviously bound together by any interweaving of those strands of logic which lead the mind clearly and directly from causes to effects. It is difficult for the American intelligence, accustomed to a tightly-woven pattern, to perceive easily how any of the episodes is related to its predecessor or successor in the series. Another point that impedes an appreciation of this play by a critic who is unfamiliar with the workings of the Russian mind is the fact that the author is interested solely in the task of analyzing character and cares even less for action than he cares for plot. He wants us to appreciate the people of his story; and, to this end, he permits us to hear what they habitually say, instead of permitting us to see what they habitually do. Nothing ever happens on the stage, except in a single scene, when the husband and the lover come to blows and overturn a table, and then one of them shoots off a pistol without hitting anybody. The merit of these ten successive episodes must be sought for merely in respect to their verisimilitude as recorded conversations. Indubitably this Russian author knows how to write: for this fact, at least, has been suggested adequately in the translation of his dialogue by Miss Rosalind Ivan.

Mr. Josef Urban has both helped and hindered an appreciation of this utterly exotic play by his scenical investiture. Mr. Urban's scenery is very lovely in itself, and his lighting has been sedulously calculated to increase the beauty of the ten successive pictures that are shown upon the stage. But his lighting is habitually dim; and Mr. Ordynski, in his task as stage-director, has not succeeded in moving the actors about in such a way as to rescue their faces from the general atmosphere of indistinctness. In the battle of Jutland, the British complained of the "low visibility" of the German ships which resulted from certain irremediable conditions of the weather and the time of day; and this historic phrase—"low visibility"—might be applied to the proceedings on the stage of the Bandbox Theatre. It is very difficult to understand a voice unless we can simultaneously see the face of the person who is speaking; and this—as everybody knows

(*Continued on page 132*)

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THE PINGREE CO.,
Detroit

SEEN *on the* STAGE

(*Continued from page 130*)

—is the reason why it is almost impossible to conduct a delicate conversation over the telephone. Plays—like children—should be seen, not heard; and this is a principle that even our most ambitious stage-directors must be urged to bear in mind.

The acting of "Nju," on the whole, is rather bad. Mr. Frank Mills is acceptable as the husband; but the performance of the other leading parts leaves very much to be desired.

"THE FUGITIVE"

Thousands of people who enjoy "The Fugitive," by John Galsworthy, would be bored by "Nju": yet the themes of these two plays are nearly identical, and the difference between them is merely a difference between the British and the Russian manner of dealing technically with similar material. Mr. Galsworthy's narrative is exhibited in five episodes instead of ten, and has been more obviously patterned than the narrative of Ossip Dymow. His play—to the American mind—more clearly "hangs together"; but it would not be fair to presume, on this account, that the English writer's work is, in any general regard, more meaningful than that of his Russian rival.

In the first act of "The Fugitive," the heroine forsakes a husband who is fairly satisfactory as husbands go, because she is unwilling any longer to give him something for nothing. Later in the narrative, she leaves the lover who has sheltered her, because a time has come when she is taking from him more than she can give. Still later, she commits suicide for the same reason,—namely, that she is unwilling to accept from life any more than she can give to it.

Here again we have a story of a woman who casts loose successively from all her anchorages, and sails at last "beyond the sunset and the baths of all the western stars until she dies," because she is sufficiently fine to imagine a nobler love than any that she has experienced, and because she is not sufficiently practical to reach the goal of her desire. Clare Dedmond—in the story of "The Fugitive"—has been educated merely to be married; and, when marriage fails, in her individual instance, to fulfil itself as an ideal, she is prepared in spirit to flee away from marriage, but is not prepared in common sense to encounter and to subjugate the freer and more perilous experience beyond. She is ruined by an aspiration, and is doomed to die because she has demanded more from life than life can offer.

The story of "The Fugitive" is a great story; but it might have been narrated more completely through the medium of the novel than through the medium of the drama. A critical observer of the exhibition of this story in the theatre is made uncomfortably conscious of the fact that many of the most vital and most interesting moments of the narrative are assumed to happen off the stage, between the acts, and are merely indicated by passages of retrospective exposition. "The Fugitive" is by no means a good play, as plays are judged by minds accustomed to ingenious patterning. The critical observer feels, for instance, that a more effective use of the material at hand might have been made by the author of "Iris,"—who succeeded, many years ago, in discussing a similar theme without ever failing to exhibit, and to make the most of, a single *scène à faire*. Mr. Galsworthy, apparently, has fallen down between two stools,—the one which represents the British and American ideal of ingenious and consciously perfected patterning, and that other which represents the Russian ideal of easy narrative and utter focus of attention on the task of characterization.

Mr. Galsworthy's characters, of course, are true to life; and his dialogue, of course, is written with that high regard for truth which is indistinguishable from a high regard for beauty. In these details of dramaturgic art he never fails. But "The Fugitive" is feebler in construction than "Strife," or "The Pigeon," or even "Justice." It is not, by any means, a masterpiece. It must be regarded, rather, as a bad play by a good playwright,—a work which is worthy of respectful study but not of critical esteem.

"The Fugitive"—considering the present exhibition as a whole—is badly acted. Many excellent performers have been egregiously miscast, and employ their practised talents to convey with thoroughness a false impression of the characters they are supposed to represent. There is, in the theatre, such a thing as a wonderful rendition of an utter misconception of a part,—such a thing, for instance, as Madame Sarah Bernhardt's admirable exhibition of her false idea of the character of Hamlet; and two or three of the performances afforded by the noted members of this "typical Morosco cast" must be criticised adversely as shooting far beside the mark.

THE WASHINGTON SQUARE PLAYERS

The current bill of The Washington Square Players is more than usually interesting. It opens with a very amusing "trick play," entitled "Plots and Playwrights," which was written by Mr. Edward Massey, a recent member of Professor George Pierce Baker's celebrated course in Harvard University. Professor Baker has every reason to be proud of Mr. Massey; for "Plots and Playwrights" is unquestionably clever and unusually entertaining.

"Plots and Playwrights" opens with an argument between a successful Broadway playwright and an unsuccessful writer of short-stories. This argument takes place in front of a boarding house in West Eleventh Street, New York, which looks like every other house that may be seen upon the block. The short-story writer contends that some narrative, of genuine dramatic interest, must be happening, at that very moment, on every floor of the undistinguishable house before which they happen to be standing. The Broadway playwright "poohpoohs" this suggestion and dares his fellow artist to prove his point in the contention. The writer of short-stories ascends the stoop, and rings the bell, and rents a room.

An exhibition follows of three one-act plays,—each of which is supposed to take place in reality on the first, the second, or the third floor of the house in West Eleventh Street, and all of which are presumed to have been written by the unsuccessful but ambitious author of short-stories.

Then follows a brief episode in which this humble realist sets before the Broadway playwright the results of his undirected observation of the actual. The pampered darling of Times Square perceives in the material at hand the makings of a "knock-out." He rearranges the episodes that have been handed to him, in accordance with the conventional formula that has never yet been known to fail in the region of Broadway. His consequent endeavor is subsequently shown upon the stage. The observer is afforded ample opportunity to compare this clever parody of "Within the Law" and "Cheating Cheaters" and many other well-known plays with that underlying fundament of actuality upon which all such artificial exhibitions must necessarily be based. Here, indeed, in "Plots and Playwrights," we have a practicable play

(*Continued on page 136*)

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VAN RAALTE MAKE

MAKERS of MUSIC

(*Continued from page 79*)

He will be free to make up a program after his own heart and suitable to his own powers, and can rest assured that if he presents it with ability and charm, he will attain his true place in the musical world. This newer way should release many talents which are now held rigidly under the unsuccessful efforts to imitate the great. There are many young artists to-day, endowed with unusual or unique abilities, who have wisely refused to attempt the programs of Paderewski or Julia Culp, in which they would be ridiculous; and have insisted upon offering their own programs, in which they are inimitable. For if the technical emulation of the great has stirred some ambition among young artists, it has, on the other hand, oppressed them ten times more with its dead weight. Now that another avenue of approach to the public has been opened to the young artist, in the shape of the smaller theatres, a new emphasis upon music as opposed to mere technique or personality, is possible.

THE BALLAD SINGER

Loraine Wyman offers one of the best examples of the young artist who has made her career solely by cultivating the talents which she knew to be hers. Beginning as a careful and charming singer of old French *chansons*, she gradually made a name for herself among the discreet few, perfecting herself the while in her chosen branch of art. Then, last summer, came her opportunity. With the composer, Howard Brockway, to help her, she traveled through the Kentucky mountains on mule-back, looking for the old English folk songs which had got lodged there more than a century ago. Her discoveries were surprisingly rich. She came back to New York, gave recitals of these songs in two of the smaller theatres, and Mr. Brockway played the accompaniments he had composed. Miss Wyman instantly established herself as one of the most interesting musical figures in the country. Upon these Kentucky songs her reputation has waxed. Her newly found music has attracted attention from musicians just as it has charmed the ears of casual music lovers. Mr. Kreisler himself has announced his intention of writing an elaborate composition on one of the melodies, and other composers, including Mr. Brockway, are doing similar work. Miss Wyman deserves the thanks of all who love beautiful songs. As a singer of the conventional type, seeking year after year to establish herself as a second Julia Culp, she could never have been distinguished; but having followed her particular opportunity and talent, she has made herself foremost in her field.

Tom Dobson is another young artist with the same shrewd sense of what makes the musician worth while. He is possessed of a most charming tenor voice, which he manipulates with delicate and finished artistry. Understanding clearly his particular abilities and limitations, he has consistently cultivated only those types of song which he knew belonged to him. At a recital early in April he proved himself well nigh perfect in his delivery of French songs and of those humorous genre pieces which are the despair of the conventional singer. Mr. Dobson is sure to be better known as the seasons roll by. Like Miss Wyman, he is perfect in his particular field.

Even though Helen Ware is by no means a finished artist, she has deservedly attracted no little attention because of the character of the music which has appeared on her programs. Miss Ware has lived in Hungary and has studied with enthusiasm the music of the gypsies there. This music, which she puts upon her programs in generous quantities, is sometimes arranged by herself. On the beauty of this music alone, she has made a reputation which extends from coast to coast, for her playing, as was proved at the Cort Theatre several weeks ago, is not infrequently careless and faulty. In her experience there is perhaps a suggestion for other young musicians; merely as a matter of business, to take no higher plane, it is profitable for the artist to lay his chief stress upon the music and not upon his own abilities.

NEW AND BRILLIANT REPUTATIONS

Outside of the operatic field, undoubtedly the most brilliant reputation which has been made this season is that of the Brazilian pianist, Guiomar Novaes. Cultivating none of the mannerisms which make the pianist "interesting" or "different," she has, by the beauty of her playing alone, attracted increasing numbers to her concerts. From her quiet manner at the piano there seems to flow a certain musical spell which holds her listeners delighted. In her unassuming personality and method, they found the very soul of their favorite music translated. From mouth to mouth report of her has spread, until, as a final recital in Carnegie Hall last month, her audience crowded her piano on the stage. In the two seasons during which this remarkable young woman has played in this country, she has reached the first rank in her profession. She is now one of the most popular of soloists with the orchestras, and her thousands of admirers will come to hear her at the mere announcement of her concerts.

Eleanor Spencer, who was recently heard in Aeolian Hall, has during the past season left delightful memories behind her. It is a rare pleasure to sit near the platform when Miss Spencer plays and watch her fingers at their work. She manages the delicate dynamics of the old clavier music solely with these fingers. where the conventional pianist is inclined, wrongly, to use the pedal. She is one of the few modern pianists who understand that the delicate articulation of piano music, all those nuances which give it flesh and color, are properly the work of the fingers. Her runs in themselves are works of art. Yet this conscientious attention to the more delicate aspects of her art, so often overlooked, does not preclude a splendid freedom in the larger design. Her interpretation of a Scarlatti pastorale is an exquisite etching. But when she comes to Julius Röntgen's old Dutch peasant songs, she is well nigh as spirited and energetic as Percy Granger. Miss Spencer's place is by no means among the secondary or special pianists. But she has made a particular place for herself by her attention to finger-work.

THE 'CELLO AND TWO MASTERS

There is a quaint contrast between Beatrice Harrison and May Mukle, two English girls who must be ranked as the foremost of women 'cellists, and as such, have established themselves in the past season or two. Miss Harrison endows her music with a feminine grace and charm; her tone is soft and pervading, her phrasing gentle and ingratiating. With Miss Mukle, on the other hand, all is sharp and aggressive. Her tone, without being harsh, is virile. Her phrases are like blocks of stone in the musical architecture. Both possess a perfect mastery of their instruments, and both play with admirable taste and judgment. Neither overworks that instrument which, of all, is most liable to abuse, both in its sentimental and its forceful moods. Yet the effects which they produce are as different as could well be imagined. It is a difference between soft color and rugged design, or, shall we say, between Monet and Manet.

(*Continued on page 136*)

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Cocktail Set—Mahogany Tray, inlaid design showing a cocktail glass, 17″ long, $4.50. Shaker 8¼″ high, $2.25. Jigger, 45c. Glasses, etched design showing Rooster at Dawn, $5.00 a dozen. Complete set, $10.00.



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SEEN *on the* STAGE

(*Continued from page 132*)

which satirizes cleverly the craft that it illustrates.

"The Poor Fool," by Hermann Bahr—the famous Austrian author who wrote "The Concert" and "The Master"—is an interesting and important one-act play; but it is regrettably obscure in exposition and faltering in architecture. Among the three sons of a single father, the sole respectable success in life has been achieved by Vincenz Haist,—the only son who has consistently denied and sacrificed himself in order to increase the comfortable fortune that had been handed down from the preceding generation. As Vincenz lies upon his deathbed, he calls before him his two erring brothers, in order to enjoy the luxury of gloating over their admitted wilfulness and their consequent misfortunes. His brother Edward had stolen money to squander on a woman that he loved; and his brother Hugo had drifted into madness by burning out his brain in the inspired and inspiring pursuit of the muse of musical composition. Vincenz—with utter reasonableness—knows that he has always led the life of a good citizen and that his brothers have both sinned against the law and raised their heads in enmity against society; and yet, as he lies dying, he is slowly but irresistibly forced to perceive and to acknowledge that his brothers—though disgraced and though discredited—have gathered a richer harvest from the garnering of life than he himself, with all his virtue, has been able to amass. The tragedy, in this ironic little play, arises from the fact that a good man is forced finally to admit himself to be less worthy than his brothers, who incorporate two types that the world ordinarily calls bad.

The current bill of The Washington Square Players is concluded with a rendering—made cleverly in rhyme by Mr. Philip Moeller—of "Sganarelle, ou Le Cocu Imaginaire," which is one of the earliest recorded comedies of Molière. This little play is both inordinately artificial and inordinately clever. The pattern is altogether too symmetrical to be plausible; but the content is altogether too human and too humorous to be resistible. The present performance is a little lacking in *verve* and in *élan* (if these French words may be pardoned in a criticism of an exhibition which flings the mind at once into a mood in which the language of Molière himself can seem no longer foreign); but the impressionistic scenery designed by Mr. Lee Simonson is very nicely suited to the mood of the occasion. Molière is by far the greatest comic dramatist that ever lived; and even a second-rate performance of one of his second-rate compositions is more amusing than almost any other comic play by almost any other comic author.

MAKERS *of* MUSIC

(*Continued from page 134*)

The last weeks of March brought not a few interesting musicians to Aeolian Hall. The Belgian, Edouard Deru, is new to this country, and at times one sees in him the possibilities of world-wide fame. His tone is so wonderfully sweet and expressive that it constantly reminds one of Ysaye's. But this tone Mr. Deru is continually beclouding by his careless method of bowing. Though his intonation, as such, is remarkably clear, it gives the illusion of uncertainty, because of his almost constant sliding from note to note. After listening enchanted to Mr. Deru's tones, one looks in vain for those evidences of the sound judgment and clear taste which have made Ysaye supreme.

Bogumil Sykora, another European artist who has this season sought fame in America, is unfortunately working under the old dispensation, by virtue of which he sees no avenue of approach except that of technique. His program, at a recent recital, was excessively dull, since it was chosen solely with a view to exhibiting his technical proficiency. Truly, he has had his reward, for every one who heard him admits freely that he is splendidly equipped. But what there may be of music in his soul, this no one can tell.

Oliver Denton is a young American pianist who has been heard in New York several times this season, most recently in the latter part of last month. Steadily and unostentatiously his fame has spread. A goodly audience now enjoys each of his recitals. For Mr. Denton presents that nice balancing of technical thoroughness, interpretative judgment, and human feeling which makes the true pianist. If he continues to present such interesting programs as his most recent one, he must surely find his fame increasing year by year. Of Clarence Bird and Aurelio Giorni, little need be said save that they are apt in giving pleasure, and that their vogue will increase as they discipline their talents.

All in all, it has been a pleasant and amusing year. But perhaps after the war, there will be less noise and a little more true artistic activity.

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I open wide my window
And smell it in the air,
The joyous, soft, alluring spring,
And would that I were there,
For Oh, they're selling springtime flowers
In sunny Union Square.

Here budding busk and greening grass
Are dripping wet with dew,
The birds are twittering their love,
And skies in May are blue;
But Oh, they're calling "Violets!"
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THE BRIDE'S LINEN CHEST

(Continued from page 99)

clever woman, has had such success among her friends that she can not make duplicates of her invention fast enough. These coverlets cost from $10.50 up.

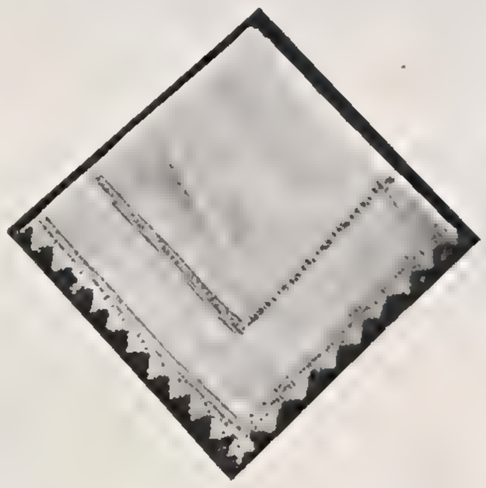
Just below the blanket cover hangs a filmy bit of Hawaiian lace that is used as a runner for the luncheon table. With the six doilies to match, this would make an exquisite gift; it costs $55; the runner and doilies are $10.50 each. The Austrian linen scarf in the center of the photograph has a heavy design of filet lace; it may be bought for $10. At the right hand end of the chest hangs a linen tablecloth, 72 inches long, which has a border and center design of filet lace. This may be bought for $75. Pillows are always acceptable; here is a little heart-shaped one with a filet lace cover; it costs $10. At the foot of the chest is a pillow covered with exquisite French embroidery; this costs $50. Underneath it is a pillow, the cover of which opens at both ends and has fine insertions and hand embroidery; this pillow and case cost $10.

High-heeled mules for the bride do not generally belong in the linen chest, but as they happen in this case to be of filet lace over pale blue, they go with dainty linens. These dainty affairs themselves may be bought for $5.

From one of the famous Paris shops are imported some pieces of linen beautifully wrought, which are shown on page 98. The table-cover at the upper left is fundamentally of linen, but the background is almost covered with embroidery and lace; between the drawn-work inserts the story of Faust is embroidered. The edge is also of drawn-work. In the middle of the page is a pillow-cover of drawn-work and embroidery; it is edged with lace, which is applied with hemstitching in an unusual way. Another pillow-cover, the one at the lower left on the page, is square, with a medieval picture embroidered in the center. The squares of lace surrounding the embroidery are not of filet lace, though they resemble it; they are of drawn-work. At the lower right on the page, there is another square French cushion-cover with a soft lace edge. The embroidery is in scrolls, and there are drawn-work insertions.

From a New York shop and among the most acceptable of linen wedding gifts is the luncheon set, that at the upper right on page 98. It is of filet lace and comprises a center-piece, twelve large doilies, and twelve small doilies, at $95 a set. If only Great-aunt Sarah could be persuaded to

(Continued on page 140)



The square of linen which is known as a tea-napkin is trimmed with filet to match the tea-cloth



Conventional bluebirds are well disposed on a filet circle for table or tray

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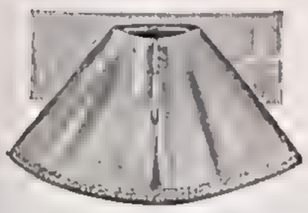
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BERTHWYN—one of the most important garments in the summer wardrobe, a Linen Sports Blouse trimmed with hemstitching; white linen collar and vest. Note the jaunty hemstitched pockets; the unstitched plaits back and front. At the waist is a narrow colored linen belt. A reproduction of an expensive French model. Sizes 34 to 44 inches bust measure. Colors: ROSE, GREEN, COPENHAGEN BLUE or YELLOW. Price, **$10.00.**

JARDINE—As practical as it is picturesque, this Linene Smock with collar and cuffs of white pique; belted; trimmed with smocking, as shown. Sizes from 36 to 44 inches bust measure. Shades: GREEN, ROSE, COPENHAGEN BLUE or TAN. Price, **$3.75.**

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A hand-made oxford tie in patent leather, gun metal calfskin or brown kidskin, white or pearl-gray buckskin; turned soles, Louis XV heels. Its trim, distinctive lines are characteristic of *Oppenheim, Collins & Co.*

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632 Fifth Avenue opp. Cathedral New York

Milliners

Dressmakers

Furriers

ATTRACTIVE
HATS AND GOWNS
FOR
BRIDESMAIDS

THE BRIDE'S LINEN CHEST

(*Continued from page 138*)

give such presents instead of the silver ice-water-pitcher with which "every bride in her day would have been most pleased."

There seems to be no such thing as too many towels for a bride, especially for the bride whose entire family drop in to luncheon whenever they happen to be in town. Fine huck towels in large sizes, with filet borders like those shown at the upper left on page 99, may be bought at $3.50 for the lower one, and $4 for the upper; the guest towels of the same type shown in the adjoining photograph may be had for $2.25 each. The small towels with a single letter in filet, which are shown beside them, cost $1.35 each in plain huck, and $1.50 in striped huck.

There are many styles of guest towels, and four very pretty ones are illustrated at the right of the middle at the top of page 99. Those with French embroidery cost $36 a dozen; others with insertions of filet lace and hemstitching are $2 apiece. On a small hemstitched towel at $8.50 a dozen is a design of three block letters outlined with black; this decoration is added at a cost of $1 a towel. With a more elaborately embroidered monogram the same guest towels costs $3.50 for each monogram.

Certain makers use filet lace and drawn-work, almost exclusively, in marking linens; the linen pillow-case in the illustration at the upper right on this page costs, with the monogram, $8 for one; the pillow-case without the monogram costs $5.50.

A French house that specializes in Turkish towels makes a bathroom mat, embellished with marking in any color one may choose, for $4.50. The towels are marked in the same color and have colored borders; they cost $2 and $3 each, according to the amount of elaboration. The wash-cloths also harmonize in color; the one at the left is 75 cents, that at the right, 60 cents. Through the transparent sides of a fragrant, heart-shaped, blue gauze sachet may be seen the actual rose-buds mixed with spices from the orient. Such a bag gives a refreshing perfume to linens; this novel sachet from overseas may be bought for $1.50.

LINEN FOR TEA-TABLES

The circle of filet lace shown at the bottom of page 138 may be used either in the center of the table or on a tray; it is 11 inches in diameter and costs $5. The square filet lace and linen doily for a tray, at the top of this page, is of very fine workmanship; it costs $3.50. The breakfast set of two napkins, edged with filet lace to match the lace-trimmed cloth, may be bought for $16; it is shown in the middle of this page; the napkins are $24 a dozen. Another linen napkin, lace-edged, in the middle of page 138, may be bought for $21 a dozen. A striped damask napkin with French hand-embroidered edge costs $16 per dozen; it appears at the bottom of this page.



The square dainty precision of linen and filet lace admitted a filet lace menagerie



Finished and folded for breakfast is the linen napkin



Self-striped damask embroidered with the narrowest of narrow scallops, is one of the bride's dozen dozen napkins

RELATED TO LINENS

While the silk-covered, lamb's wool comforter does not belong essentially to the linen chest, still a bride would not object, one feels sure, to receiving one, for they are light and yet warm. The lamb's wool has become more popular than down, except, of course, the real eiderdown. The lamb's wool comforter covered with a plain satin comes in the single bed size for $25; in a striped and tufted silk covering with satin border for $22.50. A down comforter covered in silk costs from $32 up; those of eiderdown are $60 and $75 each.

A soft, downy, wool blanket with a satin border makes a charming addition to the chest, especially when it is bound with a broad satin ribbon in the chosen color of the trousseau. Such a blanket may be bought for $22.50.

A light summer blanket, which is very attractive and looks very much like the afghan of one's nursery days, is made in a blue and white plaid, or a pink and white. It is useful for either a bed or a *chaise longue* and costs $3.50.

One could go on indefinitely with details that concern the linen chest; linen sheets, embroidered bed-spreads, blankets, and comforters,—and there are all the kitchen fabrics, the towels, dish-cloths, and dusters which are interesting details to young housekeepers; but, having thus outlined a wise linen policy, we shall leave it to the bride herself to carry it out.

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Milwaukee, Wis., **Gerretson Co.**
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THE woman who has been puzzling how to meet all the dress demands of the summer season, without an extravagant wardrobe, will find a happy solution in

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You can make the little bride most happy by giving her a Hartmann Wardrobe Trunk. It would be her own choice —the gift of all gifts.

Dainty frocks will come off the hangers with never a wrinkle. Dainty shoes will travel in the shoe box without a mark. Dainty hats are carried in the hat box without touching the sides.

There is a safety carrier for the electric iron—secret drawers for jewelry—a sanitary laundry bag—sixteen patented conveniences found in no other wardrobe trunk.

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WARDROBE TRUNKS

Sold by dealers in high-class trunks everywhere. Fifty different styles from which to make your choice. Prices range from $25 to $150.

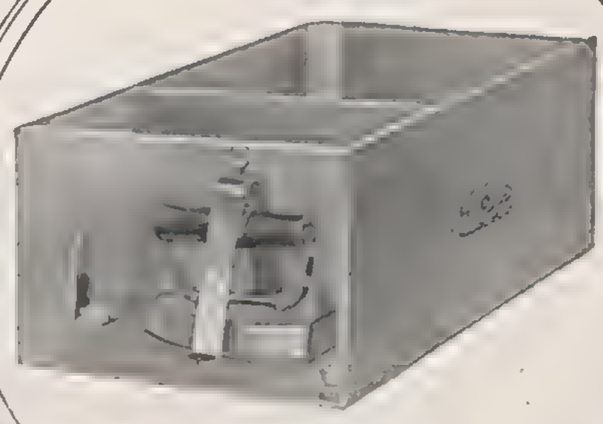
The Hartmann is the only trunk that has the cushion top which keeps the hanging garments in place without front pressure. That is why they never wrinkle.

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The Patented Carrier for Electric Iron is optional equipment in any Hartmann Wardrobe Trunk.



A national festival found expression in the Thanksgiving Festival dance of the students at Riverdale, the community dancing school started by Mary Porter Beegle

THE DANCE OF A NATION

THE enthusiasm manifest of recent years, in this country and in Europe, for society dances, has demonstrated that the average person wants to dance. The reason for this universal response to the law of rhythm may perhaps be a revolt against the repressions of modern civilization—a harking back to the primitive instincts through the medium of an art. Such a harking back is manifest in the numbers of schools for folk-dancing which have recently been established in this country. Notable among them is the school for training leaders of community dancing and pageantry which was established last year at Riverdale, N. Y., by Mary Porter Beegle, with the able cooperation of such men as Victor Herbert and Joseph Urban. Though the work there will be discontinued this summer because of the war, the past season alone gave evidence of the value of the work of the school. The accompanying photographs are of a Thanksgiving Festival held there, which was an outgrowth of the students' efforts to create a national festival.

LEARNING TO ENJOY DANCING

Before people can understand the dance from the new point of view, they must learn how joyful a thing individual creative self-expression can be. To-day, we pay others to perform for our amusement while we look on. Thousands of people go to the theatre or to baseball and other athletic games without the faintest idea of ever having a creative part, themselves, in these things. On a holiday, great masses of idle people are turned loose in the streets, to find amusement wherever they choose to pay for it. They have no idea of how to amuse themselves; they crowd to the theatres, to the motion-pictures, and to Coney Island; at best, holidays are days of eating, of seeing, of listening, but never of doing.

Gone are all the old ritualistic ceremonies to which the whole community once contributed. Much of our education is more repressive than stimulative of creative expression. We have forgotten the joy of living in a scientific study of how to earn a living. Art, symbolism, ritualism have ceased to have vital meaning for us; at most, we look upon such things with a vague feeling that perhaps they are desirable as abstractions, but that they really have no place in practical modern life.

It is not an easy task to persuade busy people to realize that they really have time for esthetic things, in spite of the rush and hurly-burly of the present. In order to realize it successfully, they will have to relearn much that they have forgotten. Can one doubt that the medieval craftsman, toiling to make the tool at which he labored a beautiful as well as a useful thing, got more joy out of life than the modern artizan who tends, all day, a machine which makes thousands of meaningless parts? When the people of a community understand that the dance, as one of the arts, can have a vital part in their lives and be a creative work, they have taken a big step.

REVIVING DANCE TRADITION

Dancing as a recreation is a great social force in the community. In England, chiefly under the inspiration of Cecil Sharp, a great revival of traditional dances has taken place. For many years Mr. Sharp has collected folk-dances from every part of England, gathering his information from the last of those who are still carrying out the traditions handed down by their forefathers.

With his accumulated material, he has founded a school of English folk-dancing, the aim of which is to disseminate and repopularize the national dances by reviving the beautiful national festivals and persuading people to take part in them. His school is in Stratford-on-Avon. He has striven particularly to reawaken the interest of men and boys in morris dances and sword dances and the competitions which used to surround them. Such dancing contests once aroused an interest equal to the modern interest in athletics. Fifty years ago there were few villages in Oxfordshire and Gloucestershire which did not support their own teams of morris dancers; and yet at the present time it would be difficult to name more than one or two where the dances are still performed.

The sword dance (not to be confounded with the Scottish sword dance) is a dance done by five, six, or eight

(*Continued on page 144*)

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The "Eciruam" maternity gowns are, says "The Queen," London, "the greatest revelation of the 20th century in woman's dress."

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Seek the Label with the Admiral's Head.

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REG'D TRADE MARK
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AN ERECT, GRACEFUL FIGURE
WOMAN'S GREATEST CHARM!

CLOTHES look only as well as the figure that wears them! In other words, no matter how great the modiste's skill may be, she cannot make the most beautiful gown hang well on a stooping figure.

THE NATURAL BODY BRACE

is a preventive for round shoulders and what is worse—round back. These afflictions are induced and aggravated by habitual carelessness of posture.

THE NATURAL BODY BRACE is worn comfortably and is absolutely hidden from view. Its use is both restful and healthful; it supports the back and does away with the "tired feeling" so common to "round shouldered" people, and guards against the many internal troubles which are the direct result of incorrect posture.

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for your copy of our new Spring Catalog "N," introducing several neat, modish "Dix-Make" models, priced from $2.00 *to* $5.00.



DIX-MAKE
HOUSE & PORCH DRESSES

For the Balmy Days

this simple little dress of dainty, lightweight Tissue makes a very practical model. Prettily trimmed with a collar of sheer corded organdie and edged with embroidery. The skirt is full gathered all around, draping gracefully from the waist, and has two pleats, each three inches deep. The colors are Gold with Black, Blue with Tan, Pink with Green—your choice.

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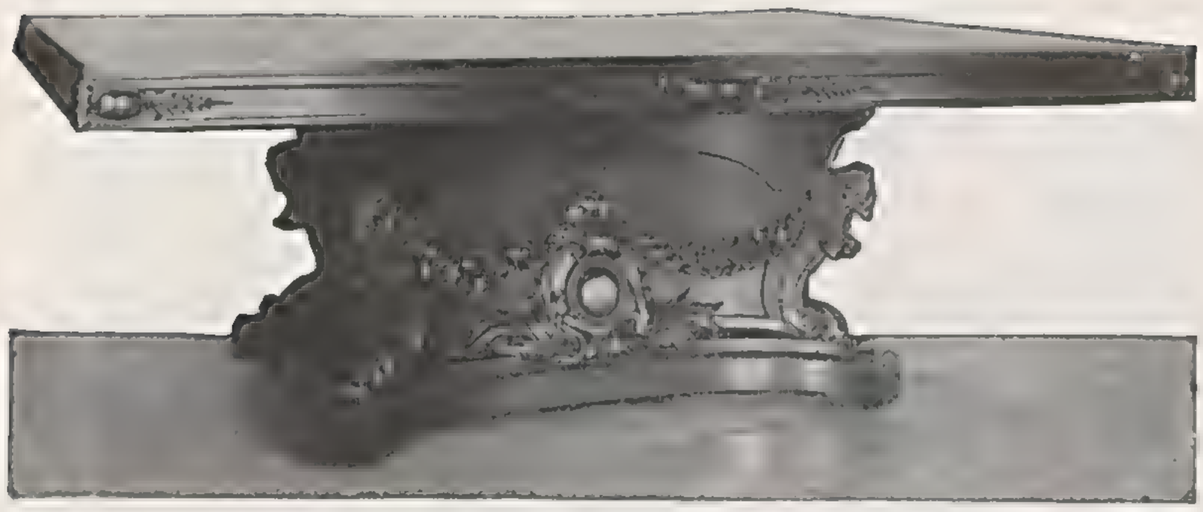
When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door Foldwardo makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request). Special length for men's use.

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NO matter how simple or elaborate the decorative scheme, there is a Handel Lamp which fits in as an inseparable part of the picture. A distinctive object in a lighted room, this table lamp is a thing of rare beauty, with the light glowing through the browns and yellows of a woodland scene and shining down upon the dull copper standard. A new pattern with all the distinction of Handel craftsmanship.

Ask your dealer to show you lamp No. 6482 or write for illustrated booklet.

THE HANDEL COMPANY, 386 East Main Street, Meriden, Conn.

THE DANCE OF A NATION

(*Continued from page 142*)

performers, still danced in Northumberland, Durham, and Yorkshire, chiefly by miners. Like the morris dance, it has its special seasons, such as Christmas, New Year's, or Plow Monday, but it is more intimately connected with the sacrificial ceremonies practised throughout medieval Europe. John Masefield, in a lecture on the origin of the drama, refers to an experience of his boyhood when he watched in northern England a group of dancers lock swords around the neck of the man in the center.

The morris dance is a development of the sword dance, in which the swords are replaced by handkerchiefs; it is (or was) to be found in the Midland counties of England, about the Cotswold hills in Oxfordshire and Gloucestershire. In Elizabethan England, men trained all winter for the morris dance competition held at Whitsuntide. Literature is full of references to these quaint customs. In his book on traditional morris dances, Mr. Sharp thus describes the May dance:

"Roused at four o'clock by . . . strange music, the villagers assembled at the village-green to assist in raising the Maypole. This . . . consisted of a stout pole about twenty feet long . . . the whole being profusely garlanded with 'laylocks and golden chains.' The dance which they invariably performed was 'Green Garters.' . . . The Maypole remained in position throughout the week, and the Morris men danced round it every morning 'for luck' before starting out on their daily rounds. . . . In addition to the regular Whitsun celebration, the Morris men would often dance on the village Club Day, at the annual wakes or fairs, and on special occasions of public rejoicing." In preparation for these events "the older men polished up their own steps and instructed the new members of the team in the mysteries of the art." Alfred Noyes has made famous in rhythmic verse the morris dance in his "Companion of a Mile," in which he describes the dance-journey of William Kemp from London to Norwich.

THE MERRY COUNTRY DANCE

The country dance used in Mr. Barker's production of "A Midsummer Night's Dream" is a later development, but still an old dance. It is probably founded upon that development of the May-day ceremony in which both men and women took part. The country dance of England, unlike the morris and sword dances, has little ceremonial significance, but has been practised far and wide, whenever opportunity offered and a spirit of merrymaking was abroad. It has been danced mostly for its own sake and the pleasure afforded the performers in the social intercourse it provides. It was danced at the court of Elizabeth of England and is said to have been performed, in Stuart days, in all Europe.

Indeed, if it were not for "Playford's English Dancing Master" (1650), even Mr. Sharp would not have been able to discover it in its best form. That book he has deciphered with great labor, and the dances devised for the Granville Barker production of "A Midsummer Night's Dream" are the results of these studies. For when Granville Barker produced "A Midsummer Night's Dream" he went to Mr. Sharp, an authority on this subject, for music and dances that should be essentially English. For his work in revitalizing English folk-lore and English dancing, Mr. Sharp has been recognized by the British Government with a civil service pension. The art of dancing has not before been raised to such a dignity in modern times.

THE FINESSE OF THE FOLK-DANCE

Mr. Sharp has been lecturing on the English folk-dance this winter in this country. He feels that 'dancing deals with the primitive emotions, and that the primitive in us needs recurring emphasis, if civilization is not to become effete.' The revolt against the artificiality of ballroom dancing began a reversion to peasant dancing. Fokine and Nijinsky led such a reversion in Russia. They deliberately threw over their expensive training and replaced it with the study of folk-dances; and both Europe and America were enthusiastic over the result. But there is, we are told, practically no movement or step in the Russian ballet, that is not in the English folk-dancing. So complete is this dancing that it would be difficult to take dancing beyond the point to which the folk-dancers take it. It can not be said, at any rate, that any attempts to develop it further have been successful so far. All efforts so to develop it have fallen into one of two pitfalls, either producing acrobatics or degenerating into the suffocatingly and tiresomely pretty.

This authority has never approached the subject from the Greek point of view. He thinks it is impossible to know what the Greek dances were, impossible to study the art of movement from the still faces of Greek vases, where the most one can see is the figure in an attitude, or in a series of attitudes. He has studied his dances alive where they were actually being danced in the remote places of England. Few people see these dances, because few people know how to look or know when they see them. But he has

(*Continued on page 148*)



There is a possibility for the development of American folk-dances in the application of European folk-dance lore in American communities. Miss Beegle's school was established for the instruction of teachers of community dancing

"La Camille"

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The best fitting of front lace corsets

You cannot help but see it. No one appreciates La Camille more than modistes who are experts in the judgment of artistic lines.



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Back and front shield, found in no other corset, makes it also the most comfortable of front lace corsets. This patented back feature provides for thorough circulation of air and relieves all pressure on spine. All scoring of flesh from front lacing is prevented by the Ventilo front shield.

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ENCHANTING in its airy loveliness, this Evening Gown of hyacinthine tints seems to reflect the evening skies of Spring. The slip of flesh satin is covered with old blue chiffon, which in turn is veiled with orchid tulle. Silver embroidery and rhinestones complete an effect of irresistible beauty and becomingness.

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A NEW pump that has more than confirmed our early prediction of quick popularity, perhaps because it is so particularly effective with the new skirt, is the Caprice (illustrated). We have it in white kidskin at twelve dollars; canary color buckskin, fourteen dollars; also in patent leather or gunmetal calfskin at ten dollars.

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A dream of flowers

IMAGINE a dream garden of exquisite flowers in full bloom, their odors mingling in the summer breeze. Could you hope to tell of that fragrance so well that someone else would see and smell the self-same blossoms?

The charm of Lundborg's Arborea can no more be described than the fancied perfume from a dream garden. You will recognize in Arborea the piquant carnation, the languorous heliotrope, the lingering scent of rose leaves, and other lovely flowers. But unlike the dream—which is gone in a flash—this exquisite perfume is lasting.

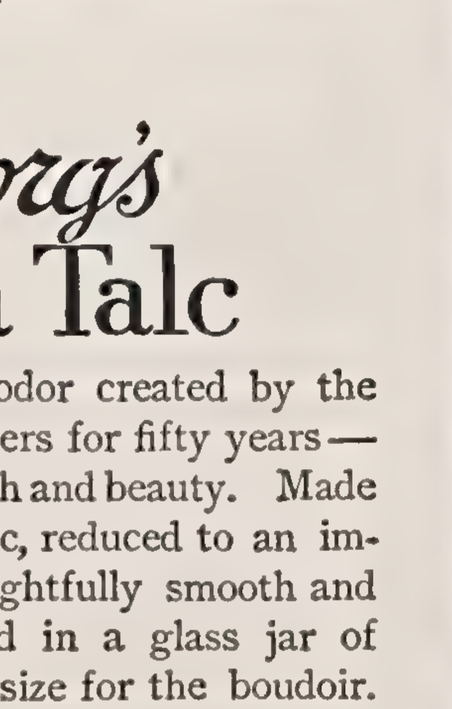
Lundborg's Arborea Talc

is scented with this favorite odor created by the House of Lundborg—perfumers for fifty years—and it breathes the spirit of youth and beauty. Made of the very finest quality of talc, reduced to an impalpably fine powder, it is delightfully smooth and soft. Arborea Talc is packed in a glass jar of graceful shape and convenient size for the boudoir.

25 cents a jar

Talc, Face Powder, Sachet and Extract—all perfumed with this delightful odor—can be obtained at the better shops.

Send 4 cents in stamps for samples of Arborea Talc and Face Powder—or, better still, *25 cents* for a handsome week-end box with miniature packages of Arborea Talc, Face Powder, Sachet and Extract, and a sample of Lundborg's Peroxide Massage Cream—a daintily perfumed vanishing cream that cleanses and whitens the skin.



Lundborg—Perfumer
New York City

PARIS STUDIES CURRENT EVENTS IN FASHIONS

(*Continued from page 71*)

are little short of bizarre, so unusual are they. It is embroidered with woolen thread in a most primitive design, which heightens its general smartness. This extraordinary wrap will be effective over airy, fluffy, summer frocks, and will be found very practical.

A MERE FRINGE OF FUR

Chéruit trims a yellow tailored frock with a sort of fringe—hardly more—of white skunk. An ample evening wrap is also edged with this fur, and a frock of black silk is edged with white Mongolian goat. Not placed on collar and cuffs is this fur but, instead, down the line of the fastening. In the case of the yellow *tailleur*, the fur commences at the bust-line and continues down and around to finish the lower edge of the jacket. The black silk frock fastens down the left side in front, and here, again, the fringe of Mongolian goat follows only the line of the fastening.

Chéruit shows a gray frock the skirt of which is given a wide effect by the use of two ribbon-like loops of serge on each side. These loops are about five inches wide and are lined with rose. Starting at the hips, they fall to the skirt-edge.

The Chéruit waist-line is so very easy that it seems almost no waist-line at all. The Chéruit manikins are frankly uncorseted, and the wide effect at the waist, but for Chéruit's careful handling, would be almost untidy. The few blouses of the skirtless variety which were shown with tailored frocks pouched loosely in the back in accordance with the new silhouette, remaining flat in front.

Doucet's collection this season contained several most unusual models, new in line, graceful, and altogether perfection in the way of frocks. One evening frock of white and silver brocade, a little above ankle-length, was flatly belted with bands of pearls and sequins front and back, at a slightly high waist-line; and the line of the corsage, low and square, was outlined also, front and back, with pearl and sequin embroidery. An immensely broad box-plait fell from the top of the shoulder on each side and under the arms; the plait extended from the line designated as "side-front" to the corresponding "side-back" and left only a flat panel in the middle of the front and the back. This wide box-plait was arranged with exquisite art, curving over the bust, gently suggesting the waist-line, and curving outward and bulging slightly over the hips, a bulge which was sustained merely by the stiffness of the brocade and the subtlety of the cut. With all this subtle curving, the effect was that of a loose, Watteau-like plait on each side. No prettier frock was shown in Paris this season than this little Doucet model of quaint old-fashioned brocade.

PARIS WIDENS OUR VIEWS

Following this general line, several other frocks of the Doucet collection showed this loose under-arm section. One was a loose somewhat flaring overdress of wonderful metal lace, gold and silver intermingled with all the tarnished tones, over a slip of lamé tissue. The wide effect of this lace robe was accentuated by each movement of the arms, which perceptibly widened the silhouette when raised. Another costume was an evening frock of white satin decorated with gold paillettes; this was cut on the same lines as the one described above.

Doucet always makes much of a rich mustard yellow, and a number of yellow frocks figured in the collection this season. Like all the great houses of Paris, Doucet also featured frocks of jersey in silk and wool. One frock of silk jersey in a sort of yellowish taupe was trimmed with badger in a great collar, cuffs, and a fourteen-inch band on the bottom of the long coat. Fur collars figured on several other frocks in the Doucet collection, and indeed they proved a welcome sight. It has been so very cold in Paris that we feel convinced that no amount of sunshine could warm the air sufficiently for us to discard furs. On with the furs, therefore, though summer be upon us.

RE-ENTER THE "PANTALON"

The persistent reappearance of the *pantalon* has its own significance. Though it appears, as a rule, in frocks for indoor wear, the *pantalon* effect is also observed in street frocks, and Worth, particularly, features it. For the street, the *pantalon* skirt is ample in effect at the ankles, but the indoor trouser, though wide at the knee, tapers delicately toward the ankle, appearing to be draped about the leg.

One is struck, now that the openings are over, with the number of Watteau effects, usually in the form of plaits of some sort falling from the shoulder. Not purely "Watteau" is this loose-hanging drapery, but for all that it is the Watteau frock which is suggested by these modern creations. Can it be that this is a season of transition and that the waist-line is to be in part obliterated by this new shoulder-to-hem effect? The idea is worth considering, and the trend of fashion throughout the spring will be watched with interest by those most concerned in the creation of fashions.

SPEAKING OF FABRICS

In tissues, satin and foulard with Georgette crêpe are favored for afternoon frocks. Black and tête de nègre satin are much in evidence and are most effectively employed both for afternoon and evening frocks. The foulards used this season are rather dull in color. Cashmere effects in coloring are seen everywhere, both in woolen stuffs and satin foulards. Besides these, there is the coin-spot in white on a dark blue ground or in red on tête de nègre, as well as all the small dotted effects in blue and white. But these dotted stuffs are seldom used for entire frocks; they are reserved for trimming. Foulard is combined with plain satin, with serge, and with all the soft silk mousselines. Figured crêpe—there is a blue-and-cream-color figured crêpe which is seen everywhere—is used for afternoon frocks, but it is somewhat less pretty than the simpler stuffs. Chéruit makes much of plaids, both in woolen tissues and silk. There is a vague mixed plaid of smoky mauve and *bleu corbeau* taffeta which is very pretty, and a rather violent check in black, white, and dull rose which is exceedingly smart.

Premet persistently combines black with beige, particularly black satin and beige crêpe de Chine, and shows also a charming little tablier-frock of beige tussur, with sleeves and scarf-girdle of gold-embroidered Georgette crêpe. Premet also employs taupe satin, combining it prettily with tawny yellow.

In woolen stuffs, there is much blue serge and blue gabardine, a little *velours de laine*, much light gray serge and serge in odd colors, such as a pinkish mauve, sky blue and rose. Checked stuffs are seen everywhere, and the favorite is a simple black and white check, a sort of rough black cheviot cross-barred at three-quarters-inch intervals with broken bars of white. Premet uses this for a *tailleur*, giving it a collar and cuffs of otter. Chéruit uses it, also, for a *tailleur*, filling in some of the black squares with white woolen stitching. Chéruit uses a violent black and white checked cheviot for a

(*Continued on page 148*)

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Lunch Sets, $2 to $3

Jugs
Pints, $4.
Quarts
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THE DANCE OF A NATION

(*Continued from page 144*)

spent nearly all his life hunting and recording dances, as Fiona Macleod collected the legends of the Scottish Highlands. It is very difficult to record a dance, but Mr. Sharp has invented a notation which enabled him to put them down exactly.

"Every one of these folk-dances," he says, "is a survival of some sacrifice which primitive people made to prevent themselves from being cut off from their union with nature. They were afraid of getting sophisticated. And they sacrificed so that they might become one with nature. This is the essence of all sacrifice, as it is the basis of totem worship. It is indeed the basis of life, and biologists can not go further than the peasant people instinctively went, in these dances, for here they symbolized and worshiped life itself, in the forms in which it presented itself to them. . . ."

On the subject of modern society dances, this enthusiast on folk-dancing is reticent, but quotes Wagner, " 'When dancing becomes a question of movement below the hips only, it is degenerate in the last degree.' "

"Everything has a tendency to fall away from the original," he continues, "and to become a dead thing masquerading as a live one; this takes people in for just so long as they allow themselves to be cheated. Then, as in the case of Fokine, a big man comes and overthrows the imitation, giving us a really vital thing in its place."

FOLK-DANCING IN AMERICA

A branch of the English Folk-dance Society has been started in this country, with a summer school at Eliot, Maine, similar to the one at Stratford-on-Avon. Already large groups of people are entering into the dance with a spirit of enthusiasm. Branches of the society have been formed in New York, Boston, Pittsburgh, and Chicago; and each city now boasts its troupe of morris men and sword dancers. Last May, in Pittsburgh, a thousand people joined in a community dance festival, and in Boston a harvest festival afforded another opportunity for community expression. A group of men at Columbia University recently danced the Flamborough sword dance as a part of the Shakespeare Tercentenary Celebration, and country dance balls are becoming a form of social diversion. The growth of movements of this kind will increasingly provide in the various communities trained groups of people skilled in the traditional dances.

The traditional dances and community festivals influence each other interchangeably. The fellowship of those who dance together must not be overlooked; the country dances of England were great cementers of democracy. In them, the entire village got together to celebrate with rejoicing some common festival or season of the year. There were few spectators when the country folk brought in the May, because every one took part in this quaint custom. To-day we have limited the dance either to a spectacle of beautiful technique seen in a theatre or to a formalized thing belonging only to the ballroom. The intensity of the old spirit of joy and fellowship, of love of the dance for its community feeling and meaning, has gone. Our workers no longer invent, as did the Swedish, weaving dances; nor do they express any of their trades in this art.

EVOLVING AN ARTIST

Even if one looks at the dance purely as an art, it is a mistake to think that such long periods of training are necessary to acquire its technique as to put it beyond the reach of the average person. Any group of people may, with a little practise, become proficient, even if they do not become artists, in the new means of expression. And the group will in time produce its artist, who, but for the efforts of the whole, might never have known that such a medium of expression was at hand.

We can perhaps develop traditional American dances which will have for us something of the meaning that folk-dances have had for Europe. We can at least become familiar with the best of all the foreign traditions and weave our structure from that starting point. To make the result a distinctively American product and to give our American dances a vital symbolic meaning, they should be linked with definite conceptions of patriotic symbols — as, for example, flag dances, to be made part of the ceremony of a national holiday festival.

PARIS STUDIES CURRENT EVENTS IN FASHIONS

(*Continued from page 146*)

very fetching frock. There is also an odd check in yellow, black, and white, with the check rather more than half an inch in size, which is used by several houses for sports frocks and coats; and there is the well-known "shepherd's plaid" in black and white, which is combined by Lanvin with dark blue serge and decorated with "pompon" buttons of red wool; a Columbine-like effect. Jeanne Duc trims many of her spring hats with bewitching little bouquets of flowers made of seashells, those delicately curved petal-like shells which one finds everywhere on the seashore. The shells are painted in vivid colors, retaining a certain transparency which renders the colors still more vivid. Roses, marguerites, and all sorts of small flowers are made of these shells; and a tiny cluster on a hat brim proves a most effective, and certainly unusual, decoration.





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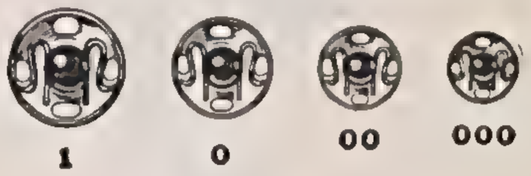
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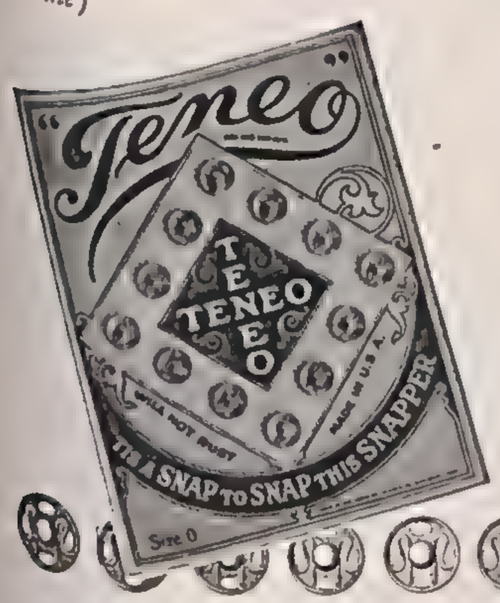
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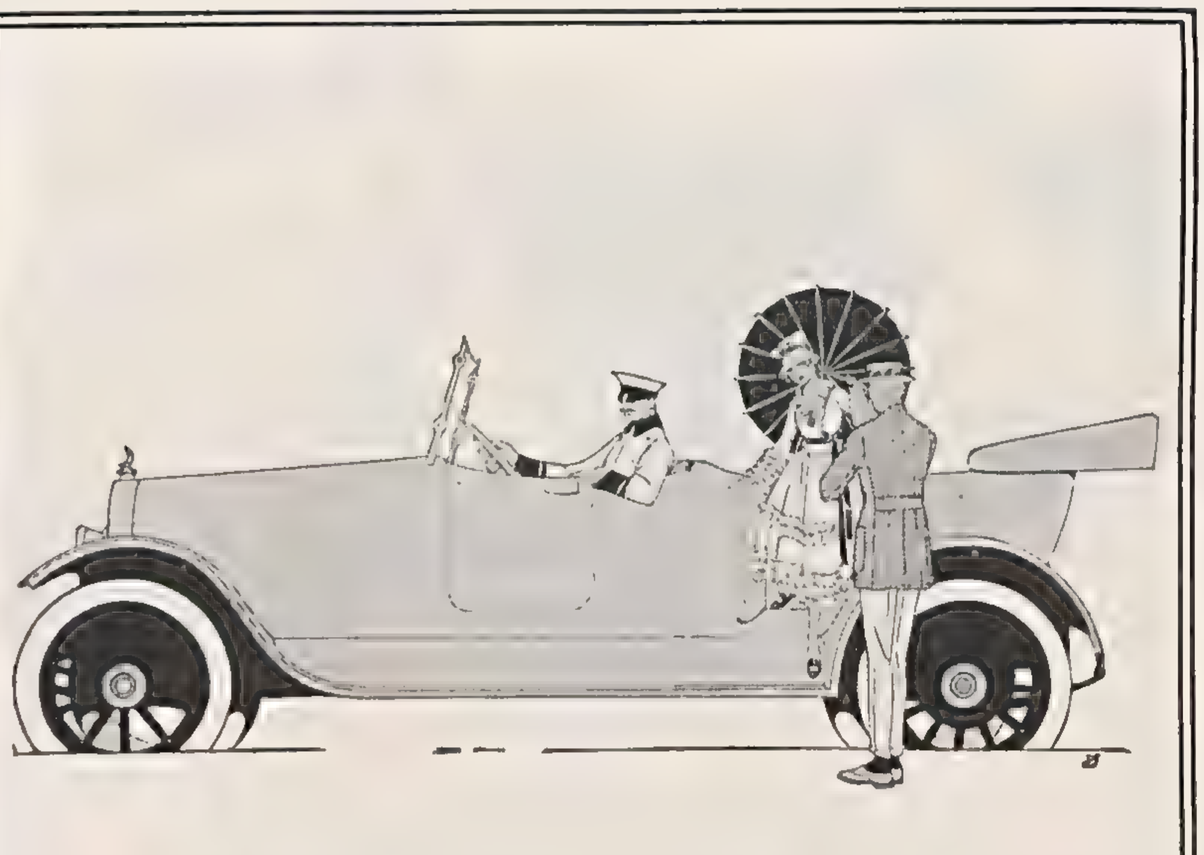
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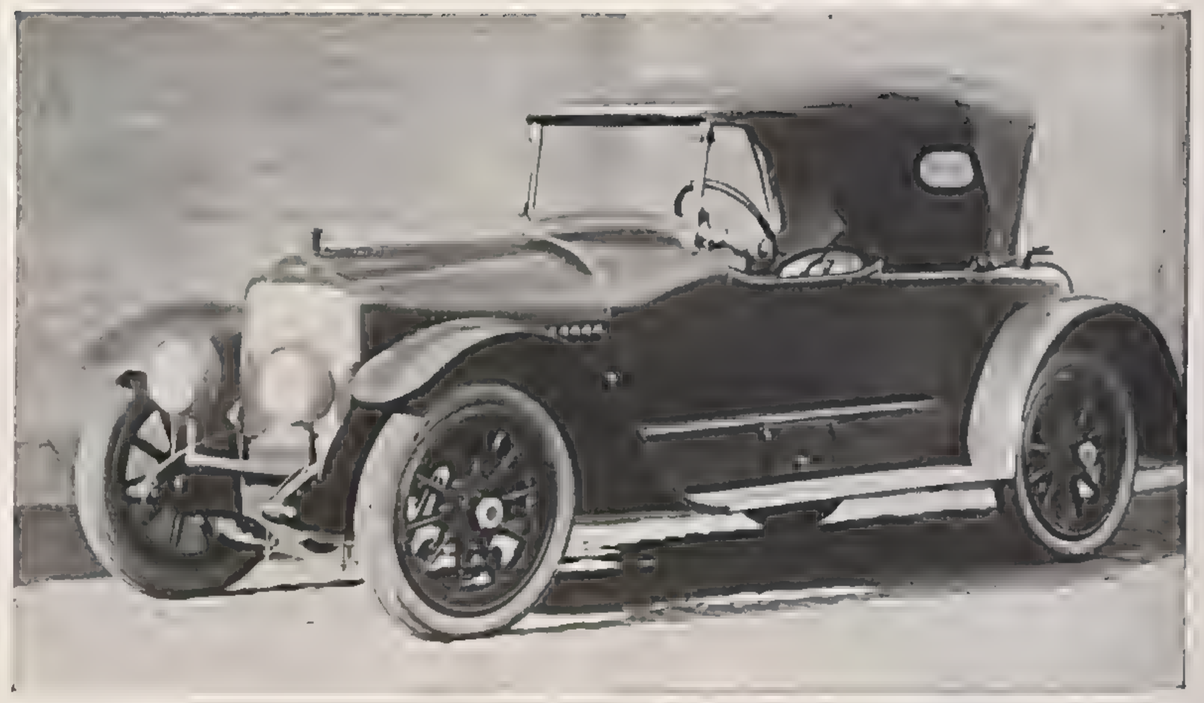
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MOTOR NOTES

IN an exhibit showing the history of the automobile, the runabout would probably represent a more pronounced change in design than any other style of car. Originally intended to convey the idea of a light high-seated car for two, it has been enlarged, improved, and extended to give almost the same seating capacity as does the touring-car, plus the speed of the racer and the comfort of the limousine. In fact, it is becoming difficult to draw a dividing line between the four-passenger touring-car and the four-passenger runabout. The name touring-car is somewhat of a misnomer; runabouts can not properly be excluded from this class, because the runabout is as comfortable and commodious for touring for two or three persons as is the bona-fide five-passenger touring-car. There is, among the new runabouts, one that is particularly worthy of notice; it is produced by a conservative manufacturer. It consists of a divided front seat for the driver and his companion; the opening at the same time furnishes a passageway to the commodious two-passenger seat at the rear. In addition to the front entrance, there are narrower entrances on each side of the rear compartment; thus there are in all, four doors on the so-called runabout. The car is driven by one of the newer sixteen-valve four-cylinder engines. This doubling of the valve capacity is intended to give the same results as adding to the number of cylinders, without increasing the engine dimensions or the number of moving parts. The designers claim that the same flexibility, power, and rapid acceleration can be obtained from this design as has heretofore been found only in the six-, eight-, and twelve-cylinder cars.

INSTANTANEOUS TIRE-CHAINS

A car should always have chains, for the hardest ice can be no more conducive to skidding than is a wet asphalt pavement; and, as any experienced motorist is well aware, even a better-than-average road can be a veritable sea of mud after a short summer rain-storm. The time and annoyance attendant upon attaching a set of tire-chains on the road, however, tempts the driver to "take a chance," and, for this reason, skid preventors which the driver may apply without getting out into the mud and wet, or without moving the car, will prove interesting to every motorist. A device which is one of the most unique of its kind consists of a set of short lengths of chains, each of which is attached by one end to a disc. When the disc is lowered it revolves in contact with the rim of each rear wheel. It is the revolution of this disc that throws the short lengths of chain continually in front of the wheel, giving the effect of a chain-covered traction. The disc to which these chains are attached is connected by means of a cable to the lever of the steering post, and, when the driver does not wish to use them, a movement of this lever will raise the chains and their container up behind the axle, out of sight and out of the way. A reverse movement of this lever instantly throws the chains, container, and disc down into position, in contact with each rear wheel. The ease with which the device may be operated enables the use of chains for even the shortest stretch of slippery pavement. Such a device is a boon, especially to the woman motorist, who finds the application of the ordinary set of chains a disagreeable, dirty, and time-consuming operation. The price is not yet announced.

A PORTABLE ROAD

The car embedded in a mud-hole has no recourse to ordinary chains to extricate it unless the wheel can be raised so that the chains may be applied. We have long heard that transcontinentalists carry strips of canvas in their tool-kits and that these strips form a track through deep mud and sand where the wheels could not otherwise obtain traction. An ingenious development of such a strip of canvas has been devised, to operate on the same principle. This canvas track has heavy rope cross-bars and is rolled into a compact container which, when in use, is removed from the tool-box and clamped to the under side of the running-board next to the wheel. The canvas terminates in a pair of stout cords, which may be tied to a spoke of the rear wheel. The revolution of the rear wheel, when the power is applied, serves to pull the canvas under the tire, and the canvas track wraps automatically around the tire. The new tread, thus formed, may be kept in place as long as conditions warrant. New "fillers" may be obtained. The canvas tread, rolled within the metal container, occupies a space of 12 inches by 8 inches, and weighs only 4½ pounds. The price, complete, is $6.

The pleasure found in transcontinental tours has brought about the education of the motoring public in the joys and advantages of roadside camping. Many ingenious types of camping outfits have been devised, and naturally the keynote of each is its compactness. One of the most compact of any so far developed consists of a tent measuring 7 by 9 feet, supported on folding tent poles. The outfit includes ropes, stakes, a sagless bed spring large enough for two people, and a cotton mattress. The entire equipment folds into a space contained in the waterproof case which is furnished with the outfit and which is intended to fit the rear of a small touring car. The tent,

(*Continued on page 154*)



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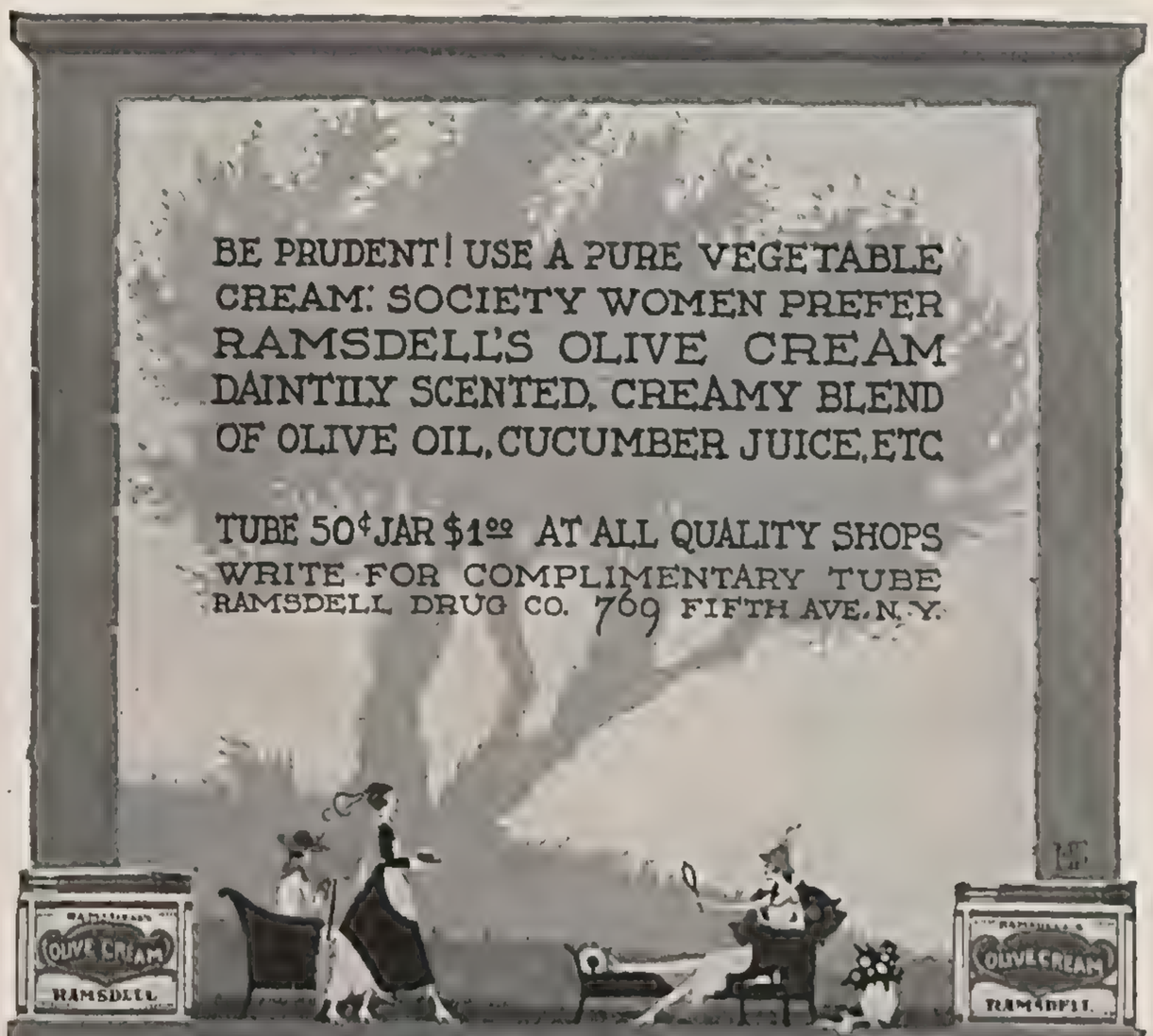


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Mrs. Angier B. Duke's hair was naïvely caught with a diamond pin when she sold programs at the Hippodrome

NEW YORK, ARDENT PATRIOT

(*Continued from page 50*)

apron was of red cloth, cut in the shape of a cross. A narrow band, which passed under the chin, held in place the little white muslin cap.

Whoever was responsible for the entertainment held at the St. Nicholas Rink by the members of Auxiliary Nineteen of the Stonywold Sanitarium is to be congratulated. That individual is possessed of that prize beyond rubies, a sense of humor. The entertainment, which was called "An Egyptian Freeze," was extremely amusing, especially the little pantomime entitled, "On the Banks of the Nile," a dramatic scene from which is sketched at the bottom of page 59. All the actors were on skates. The first members of the cast to appear were Miss Barbara Shedd and Miss Mary C. Sturgis, who skated out in costumes of Nile green, each holding an end of a long strip of green cheese-cloth, which floated between them across the width of the rink. They were the river Nile, you understand. Next came the awe-inspiring frog-man, the villain of the piece, who disported himself on the edge of the Nile. A pyramid—quite the most gay and carefree pyramid that ever was seen—skated on after him, and then a green oasis was ceremoniously deposited on the ice. A group of palm trees next skated casually into view and took up their station beside the oasis. Later, the hero and heroine skated on and assumed the effective, if somewhat chilly, poses in which they are sketched. They were closely followed by the heroine's nervous father,—a gentleman who was always on edge. Driven to desperation by the extremity of their difficulties,—one never knew exactly what these difficulties were, though the frog-man had a very difficult appearance—the hero, the heroine, and the father called upon the Egyptian deities, who promptly appeared in the form of sandwich men with advertisements of Egyptian Deity cigarettes hung across their backs. After the fashion of deities, they pondered the situation a bit and then summoned the camel, the real hero of the evening. He, at their bidding, obligingly drank up the river Nile until the last floating bit of green cheesecloth had disappeared; whereupon the disturbing frog-man, deprived of his element, expired on his back on the ice, and the pyramid, which for some time had been exhibiting signs of nervousness owing to its prolonged inactivity, came and settled down upon his recumbent figure, and everything ended happily.

The little pantomime showed how amusing a most unpretentious sort of entertainment may be, if only it is cleverly planned and carried out. Contrary to many of the charity affairs of the season, the costumes were of the simplest sort, easily made affairs of awning-striped cretonnes and cambric, but the colorings had been planned with much skill. After "On the Banks of the Nile," there was a hockey game between the Justites and the Fishbites, who were attired in the Egyptian costumes of vivid reds and greens which are sketched in the middle of page 59. Later there was general skating, in which many of the débutantes took part.

IN AID OF THE EMERALD ISLE

With unabated enthusiasm the Marchioness of Aberdeen continues her efforts in behalf of her beloved Irish industries. One afternoon a short time ago she ar-

(*Continued on page 154*)



Miss Dolly Kimball was a waitress at the Red Cross Tea-Garden of the Flower Show; her frock and cap were white, and her apron was a red cloth cross



Miss Marion Tiffany sold flowers at the Flower Show, appropriately clad in a garden smock and skirt and a shady hat, drooping beneath morning-glories

Crowley Neckwear for Women



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Designed and introduced by

TIMOTHY F. CROWLEY
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We will take any of your old-fashioned gowns and remodel them into just as smart a conception as we have pictured here.

This may seem rather an extreme statement, but if you will only allow us to remodel just one of your discarded gowns, we will prove exactly what we state. It will be worth your while trying.

Above all, our prices are within your means. Look over your wardrobe now. Send us any of your gowns and we will look them over carefully and give you price and full particulars. If our price does not meet with your approval, we will gladly return the gowns to you prepaid.

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Genuine smartness is closely allied to genuine democracy of spirit. Pretense and verbosity are the tools of the social climber.

Nothing is so envied of the man and woman of established position as their extreme simplicity of manner.

It is this same simplicity—this natural correctness and poise—which is responsible for the unquestioned vogue of Hickson tailored suits and gowns.

They make a woman of fashion look young—and they preserve the natural grace which such a woman possesses.

Without attempting to be smart, they are the very embodiment of smartness—as generally recognized in Paris as in New York.

This is the quality that has made "Hickson Styles" the foremost in America—while the judicious selection of all the really noteworthy models shown at the Paris openings gives the Hickson display a rounded completeness impossible even in Paris.

Hickson Hats

accomplish their ends by the same simple process of almost unconscious correctness. When you see them, they are so thoroughly Hickson in atmosphere, you wonder how they could have been otherwise.

Hickson Corsets

are the evolution of experience in fitting the form with the exactness and ease required as the basis of smartness.

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at Fifty-Second Street
New York

Paris *Boston*

The Nestlé Permanent Hair-Wave

Our present photographs are a great surprise to ladies who had what they understood to be a "permanent wave" given them by some hairdresser who placed his faith in his "machine" and who produced some indescribable frizz.



Permanent waving for trade purposes is one of the most difficult professions, and can only be done by experienced, specializing operators.

What it really means is shown here. We waved these two heads on December 30th, 1916. These photographs were taken on March 20th, 1917, or nearly three months after. Before our permanent wave both girls used to sleep with curlers in their hair. We made it naturally wavy for them to such a fine degree, that only the ingrowing new hair shows that they have not naturally-grown wavy hair. They will have no further trouble for many months to come, except to pass an occasional wet comb through their hair. They may shampoo it as often as they like, in fact humidity of any kind only intensifies the wave.

Over 4,000 women visited our New York establishment in 1916 to have their hair made permanently wavy. This year we have prepared for double this number.



It takes about two hours to wave a full or part head of hair and the cost is by proportion ranging from twelve dollars up.

Mr. Nestlé is the originator of Permanent or Everlasting hair waving (first public lecture October 8, 1906, London.) He is in personal attendance in New York and directs all work.

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Women who can not avail themselves of a visit to New York or any of the license holders (*former pupils*) should ask for our Home Outfit, price $15.00. Over 2,500 of these are in family use and give general satisfaction.



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Pupils of good education between the ages of twenty and thirty-five are now instructed by Mr. Nestlé in permanent hair waving as a profession.

NEW YORK, ARDENT PATRIOT

(*Continued from page 152*)

ranged a sale of Irish laces, embroideries, poplins, and bog oak ornaments, which was held in the ballroom of the Ritz. Those who assisted her in the sale, which was apparently extremely successful, for the room was crowded to capacity, were Mrs. Burke Roche, Mrs. Schuyler Warren, and Mrs. French Vanderbilt. Mrs. Vanderbilt looked exceedingly chic in a dark tailored suit with black furs and the hat sketched at the upper right on page 59. At a table towards the back of the floor, Mr. Maurice Roche presided over a display of Irish wares, with an enthusiasm that overshadowed the efforts of many of his feminine co-workers.

Society is much interested in the works of Jacques Copeau, who has been invited by the board of directors of the Théâtre Français to give the French Theatre movement a new impetus in New York. Mrs. Philip Lydig arranged a series of conferences for him and he also gave a number of Sunday afternoon talks at the homes of various well-known New York women—Mrs. Nicholas Murray Butler, Mrs. August Belmont, and Mrs. Robert Bacon. To one of the most recent of these conferences came Mrs. Philip Lydig, attired in the gown and hat which are sketched at the left in the middle of page 59. The gown had a bodice of exquisite *point de Venise* lace which reached below the waist-line, and the skirt was of black cloth, straight and of conservative length. Over this was worn a hip-length jacket of black taffeta edged with a bit of black embroidery. Her black satin hat turned up abruptly at the left side and from the right side there dripped a black ostrich plume. She wore sables, and, as is her habit, biscuit-colored mousquetaire gloves.

Mrs. Robert Breese is wearing a hat of black suède with no trimming save tiny tucks of its material,—therein lies its success. These tucks begin on the crown and extend a little way down on the brim, which is rather wide. Miss Audrey Osborn wears a dark blue toque trimmed with twisted braid and finished with a blue silk tassel at one side, and Mrs. Ogden Mills sponsors a small black hat of coarsely woven straw, the brim of which turns straight up in front, rises to great heights, and almost entirely disappears at the back. A huge black pompon is balanced on the front of the brim.

Leather coats are to be highly important events of this season; short leather coats are to be worn with cloth skirts for sports wear, and long leather coats are to be used for motoring. Mrs. Anthony Drexel, Jr., wears a motor coat of black dull leather which reaches to the end of her skirt and is exceedingly simple of cut, with raglan sleeves.

MOTOR NOTES

(*Continued from page 150*)

with its accessories, when folded in the case, is not more than 8 inches thick and 4 feet square. For such cars as are provided with tire-carriers at the rear, the tent outfit may be attached to the running-board. The price is $48 or $60, depending upon the completeness of the outfit.

Various as the automobile ordinances of different municipalities may be, practically all provide for the illumination of cars at dusk or within half an hour after sunset. The penalty for leaving the car at the curb without lights is often as great as that for exceeding the speed limit, or violating other traffic ordinances. Social affairs, entertainments, and business engagements which begin during daylight and are continued until after dark are often a source of annoyance to motorists, on account of the above-mentioned ordinance. To assist the motorist in such a dilemma, a device has been produced which automatically turns on the lights at a given time. This is simple in construction and is attached to the dashboard; the price of this appliance is not yet announced. It can be attached to any car provided with an electric lighting system.

More money may be required to run a house than to run a car, but every motorist can well profit by an accounting system like that of the careful housekeeper and thus determine what it costs him to operate his car per mile, and just how much of his expenditure has been devoted to gasoline, tires, oil, and the like. With this necessity in view, the manufacturer of one of the best-known watches on the market has produced an instrument which is an "automatic bookkeeper." This operates as do the speedometer and the mileage indicator, but, through the use of supplementary dials operated by the same instrument and easily set to zero, as the case may demand, the whole recording system is synthesized: the mileage obtained from each of six tires, the speedometer reading, the gasoline and oil meters, and other items register automatically. Furthermore, the owner may set the instrument to indicate automatically the mileage at which it will be necessary to renew the transmission lubricant, to clean out the oil reservoir, or to perform other tasks imposed by the instruction-book. The speedometer dial registers from 1 to 75 miles an hour. The attachment of this mechanism to any car is almost as simple as the installation of the ordinary speedometer in a car. The price of this instrument is $60.





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4 to 6 years. Sizes 8 to 10½

Style and comfort combined,—for while these shoes are extremely good looking, they are made to yield to every movement of the growing foot, to give ease, support and long wear.

Of genuine white buckskin, lace or buttoned, welted, orthopedic last.	4.50
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Same model in white canvas, laced.	3.00
Of patent leather with black kid or cloth top, buttoned.	3.25



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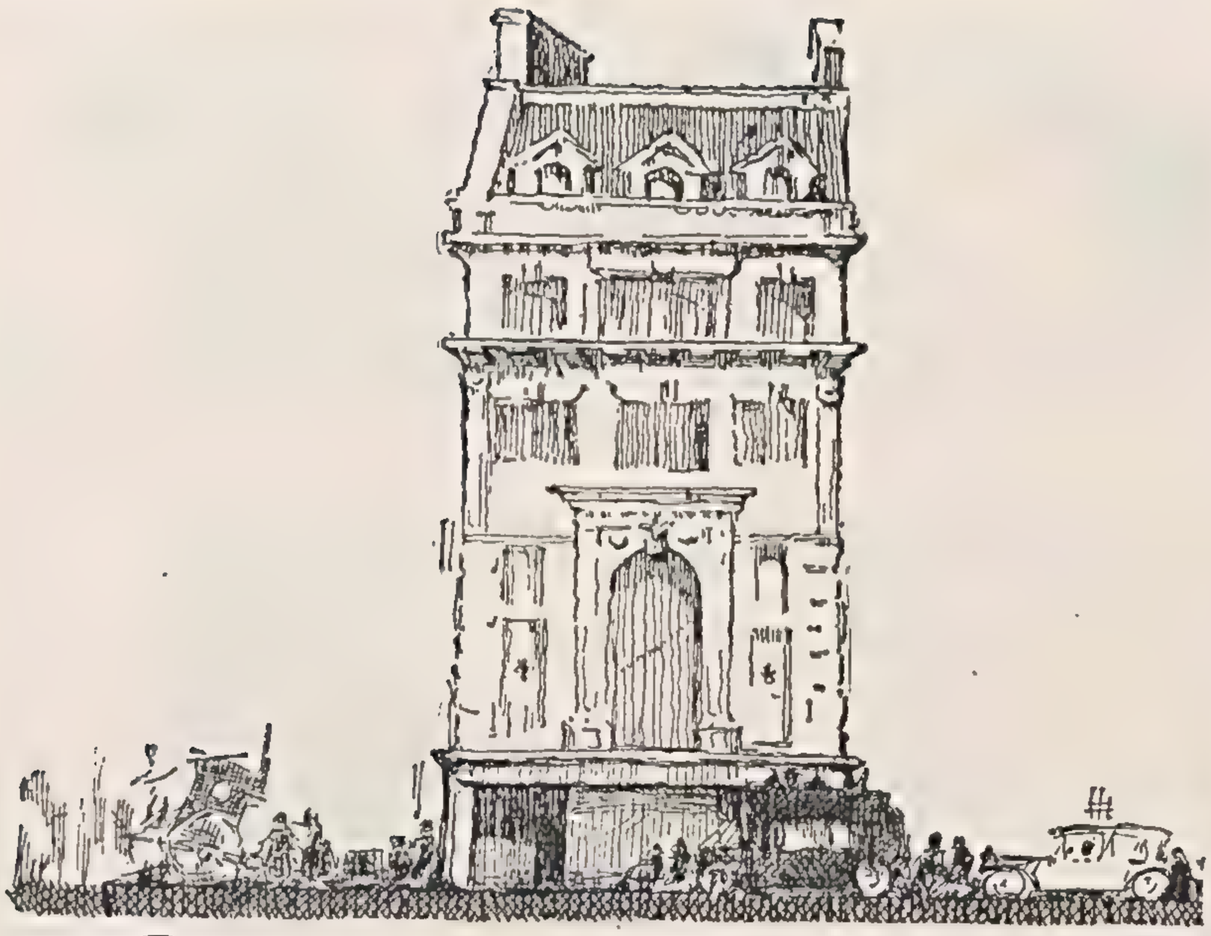
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This *"most original hat shop in New York"* will especially appeal to those devotees of fashion whose shopping trips to Paris have been made impossible by the war. They will find here the same charm of tasteful distinction and authoritativeness of style for which they have loved the hat shops of La Rue de la Paix.

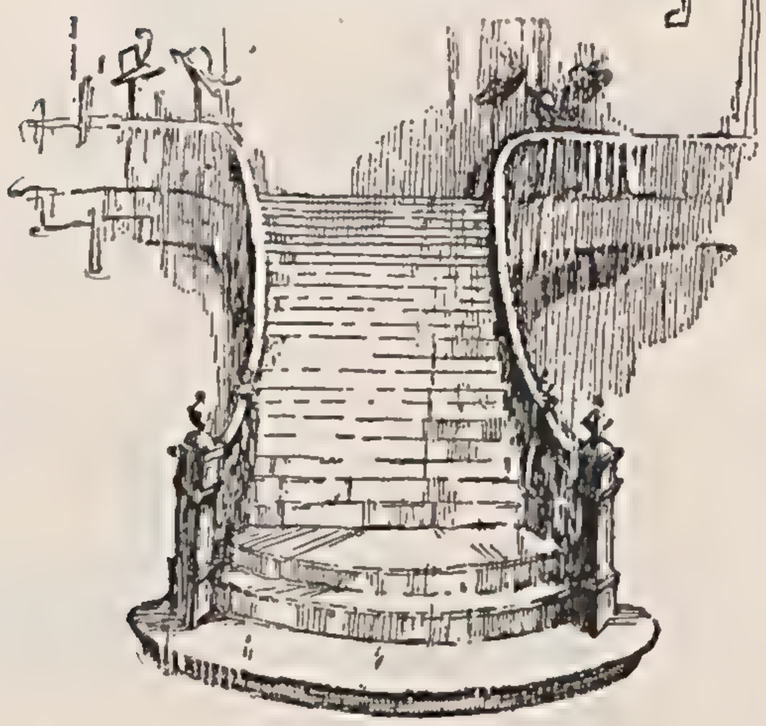
Chic, new modes—of unquestionable style authority — are always to be found here in delightful profusion.

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ONLY our very choicest creations are presented in this dainty old rose inner shrine to Fashion. *La Galerie Antoinette* is the most charming part of our establishment, where the smartest women of America constantly foregather to pass upon America's smartest hat modes.

New modes on view every week the year 'round





5th. Ave. near 50th. Street.

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Of these envelope chemises of flesh-colored crèpe de Chine, one (left) has alternating bands of Valenciennes lace and Irish crochet to join the yoke to the lower part, and tucks to beautify it below; $4.95. On another (middle), hemstitched bands of flesh-colored Georgette crêpe outline the Irish lace yoke and crêpe de Chine forms shoulder-straps; $2.95. On a third (right) self-trimming is effected by picot-edged straps and hemstitching; $1.95



A petticoat (left) to wear with the thin dress is of fine piqué, scalloped at the edge; $1.25. Bloomers and vest of flesh-colored crêpe de Chine (middle) are provided with elastics; the vest is without shoulder-straps; $1.95; bloomers, $2.50. A nainsook petticoat (right) has a flounce of Valenciennes lace and Swiss embroidery, with an edged under-flounce; $4.50



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¶ An indispensable adjunct to the Linen Closet. These bedspreads are of fine dimity. The monogram may be all white, white outlined in color, or solid color. The colors are guaranteed fast, the spreads are light, easily washed and give the bed a dainty, fresh, and summery appearance.

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Single bed width, 72 x 100 in. $5.75
Double bed width, 90 x 100 in. 6.75

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¶ State the number of bedspreads wanted and print clearly the initials, stating whether they are to be white, white outlined in color, or solid color, and what color is desired. Check or money order must accompany each order unless charge account is opened. No catalogue.

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BOSCH PERMANENT HAIR WAVE

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Phone *now* for an appointment at my Studios in the Biltmore, Murray Hill 2416.

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"The Arden Way"

Is the Modern Way of Scientific Complexion Treatment.

Elizabeth Arden's methods of cleansing, nourishing and improving the skin succeed because they do not depend upon ONE principle or upon ONE preparation to obtain results.

The "Arden Way" is as diversified as the "way" of a good doctor, a good dentist or a good trained nurse—it is an individually prescribed treatment for every common blemish of the contour and skin. It fulfills its improving mission because it is the **selected** way and therefore the practical way.

Arden treatments and Arden Preparations are inseparable. With the nourishing, cleansing, revivifying Arden Venetian Preparations, Arden treatments are irresistible. Without Arden Venetian Preparations any treatment would be futile. For example,

—if you have had a particularly hard winter, no end of war relief work, "uplift" activities and the usual social obligations, it would be a miracle if your face did not show the lines of tension and fatigue, or even a tendency to droop about the cheeks and chin. Diet? Rest? A Face Cream? Or the Arden Way, which in this case would mean treatments with the Arden Special Astringent, a magical blend of rare imported herbs which invigorates the unhealthy, sagging tissues, lifting them into place and tightening the skin. Better try the Arden Way before your face has aged irreparably. The Special Astringent is $3 a bottle.

In the case of a coarse, reddened skin with blackheads and blemishes about the nose and mouth, the uninformed woman will experiment with cold creams and try to hide the defects with powder, a combination which clogs the pores and aggravates the trouble. The woman who cares will use Venetian Pore Cream. Pore Cream purges the coarse, enlarged pores, reduces them to normal size, healing blemishes, refining the texture of the skin. It works a complete transformation, as do most Arden treatments. A Jar of Pore Cream is only $1.

The Venetian Muscle Oil will lubricate the muscles of the face, keeping them resilient and healthy. It is closely akin to the natural oils of the skin and, together with the Venetian Special Astringent, described above, makes a combination before which lines, wrinkles and deep hollows must vanish. The Muscle Oil is $4, $2 and $1 a bottle.

If approaching summer finds the face a bit pinched and drawn, with a noticeable sharpening of the features, the Venetian Orange Skin Food will round out the contour in amazingly quick time. This builder of tissues, perfected by Elizabeth Arden after a minute study of all tissue nourishing elements, exemplifies the "Arden Way," in that it is a complete and specific treatment and brings rapid results. It is $1.75, $2.75 and $3.75 a Jar. If the neck, shoulders and bust require fattening, use the Venetian Adona Cream ($1.25 and $2.00).

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You can build anew a complexion faultless in coloring and texture upon a layer of healthy supporting tissues which will insure its permanence, by daily home treatment with Elizabeth Arden's pure Venetian Preparations, of which those mentioned above are typical. If any of the above meet your present requirements,

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The preparations will be sent, carefully packed, with explicit instructions for use. Write TODAY for a copy of

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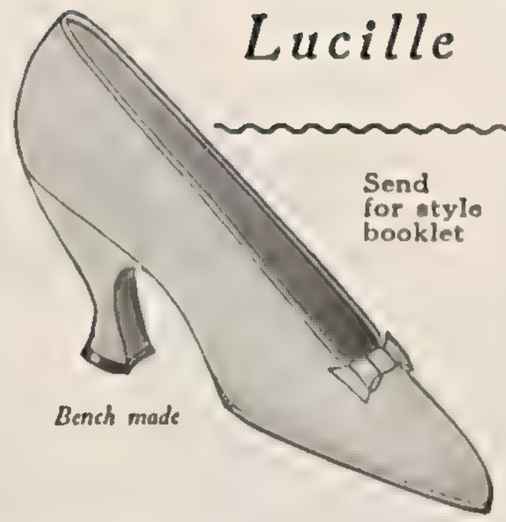
which rejuvenates the complexion and invigorates the muscles of the face as will nothing else. A single treatment will make you look younger than you have in years. A course will work wonders.

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A STUNNING bag in brilliant colors borrowed from the handiwork of the Peruvian Indians. Heavy sports silk, lined with gold bengaline and fitted with purse and mirror. The edge is buttonholed with silver thread; tassel of Indian straw and silver. Price, $7.50.

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Look for this hanging strap in the back of the coat at the collar

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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Miss G. M.—Is it correct to serve refreshments to friends who are making an evening call?

Ans.—An evening call is an extremely informal affair; therefore it would seem more hospitable to offer light refreshments of some kind, such as a glass of lemonade or wine and perhaps cake. These refreshments are merely brought in on a tray, since the affair is not formal. Europeans observe this hospitality, but there are certain Americans who never do this, and their houses usually have a very cold atmosphere.

Mrs. A. B. L.—My husband is a doctor of philosophy, and all of our friends refer to him as "Doctor." Is it good form for me to refer to him as "Doctor L."; and when he is giving his name, should he use the title "Doctor"?

Ans.—Professional titles have been so overdone in America, that a great many men object seriously to being called by them. However, if a man is known by his title as "Doctor," it is proper for his wife to use it in speaking to people whom she does not know well. When speaking to her friends, of course, this would be an affectation; she should speak of him as "John," or, "my husband." The same rule applies when the "Doctor" speaks of himself; if it is to people who know him by the title of "Doctor," then he would use it, if not, then he should call himself "John Smith."

Miss E. M.—If one does not eat oysters or clams, may grapefruit or some other fruit be ordered as a first course at luncheon or dinner?

Ans.—A great many people object to eating oysters or clams as a first course at a dinner. It is entirely correct to order grapefruit, or even a grapefruit cocktail. Some people prefer to begin a meal by a melon of some sort.

Miss G. M.—Is it permissible for a woman traveling alone to engage in conversation with a man or men seated near her at the saloon table or on deck? If this may be considered good form, is it correct to exchange names?

Ans.—It is far from incorrect for a woman who is no longer a young girl to engage in conversation with fellow passengers who happen to sit near her in the saloon or on deck; in fact, it is very ungracious not to do so. If she desires, it is very simple not to continue the friendship after landing. On board a ship, it is very much as it is in a drawing-room, where one does not wait for introductions, but speaks graciously to anyone who happens to be seated near. In London introductions are not usual in a private house. All guests, while they are under the same roof, talk to each other; but on leaving the house no one would presume upon the acquaintance. The same rule should hold good when one is traveling. The greatest mark of the cosmopolitan man of woman is, after all, graciousness and adaptability.

In regard to learning the name of one's neighbor at table: it does not seem necessary to force an acquaintance of this sort by asking for personal statistics; if the conversation is so casual that an exchange of names does not come about naturally, there is really no need to insist upon the point.

Mrs. G. H.—When should the service plate be on the table during a formal dinner, and where is it placed on the table? Should the first course, consisting of a fruit cocktail or canapé, be on the table before the guests take their places?

Ans.—When the guests arrive at the dinner table, there should merely be the service plates at their places. When they are seated, the fruit cocktail or canapé is placed before them. There should be no food on the table before the guests are seated, except, perhaps, the fruit centerpiece. The place in front of the guest should always be occupied by a plate, one being placed as another is removed, until the salad course, when the table is cleared and the crumbs removed, before the sweet dish appears.

Miss E. G.—Which silverware is considered better form, the gray-finish or the bright?

Ans.—It is merely a matter of taste whether one uses the gray-finish or the bright silverware. Those who have old family silver prefer it, of course, to the modern gray finish. However, this dull-finished silver has a certain charm; the only thing to be considered is the fact that it wears bright after a time and must be refinished.

Mrs. E. B. H.—What is the correct way for monograms to be embroidered on table-cloth and napkins? Are one or two monograms used on the cloth?

Ans.—A great many people have their linen embroidered with the same type of monogram that they use on their stationery, door of their car, or their silver. If there is no special monogram, the large block letters are handsome on a severe cloth, especially with a monogram at each end of the table, each eighteen inches from the center.

Mrs. J. H. M.—Does the English method of serving a dinner preclude the use of butter plates and knives? What is the proper placing of the dessert-spoon? Should the after-dinner coffee spoon be on the table at the beginning of the dinner? When the service is done without a maid and with only the aid of the butler's assistant, what is the correct placing of the silver?

Ans.—At an English dinner-table, or a conservative American table, butter plates and knives are never used; they are reserved for breakfast or luncheon use. Butter is never served at a meal where there are rich gravies or hot meats. It is usual to place the dessert-spoon, and,

(*Continued on page 160*)



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Waves over forehead and ears can be kept beautifully in place. The tiny annoying ends that straggle about the neck will never embarrass you when you *insist* on

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HUMP Hair Pins come in exactly the right sizes to meet every need for every kind of hair. And for all ways of dressing the hair. Long, short, medium and two **Invisibles.**

Made of fine, flexible steel. Dainty, light-weight and extra strong. They never feel heavy. Never tug and pull. Never cause hair pin headaches.

HUMP Hair Pins are *so easy to use.* And such time-savers. Smooth as satin from end to end—they can't pull or break or harm your hair. The most economical hair pins you can buy because you *don't lose them.* And it requires fewer HUMP Hair Pins to hold even very heavy hair.

Magic Invisibles

Invisible HUMP Hair Pins are little jewels. Top down in the lightest wisp of hair they don't slip or fall out.

Sold Everywhere. If your dealer can't supply you, send us his name and 10c postage for our Complete Assortment Package, or send 15c for two packages—the 10c Assortment and the 5c Invisible Packet for your pocketbook. Write today.

HUMP HAIR PIN MFG. CO.
Sol. H. Goldberg, Pres. CHICAGO



Five Sizes
5c and 10c Packages

Patents Granted by All the Great Governments

HUMP Hair Pins "Lock the Locks"



"Three Slices A Day Will Drive The Fat Away"

How To Reduce Naturally and Easily

FAT is not a sympton; it is a disease. Ninety per cent of those who have too great an abundance of fat acquire it from excessive eating. But regardless of the cause of too much fat, it is a fact that OBESITY once established, is most likely to INCREASE unless steps are taken to combat it. There is this special danger to be considered: Too much fat in the body eventually produces fatty degeneration of the heart, lungs, liver or kidneys, causing a shortening of one's life.

There is one thing every corpulent person should know: That force of work alone will never achieve permanent results or even a consistent reduction in weight; and that so-called "hunger treatments" are not only senseless, but a drain on the vitality.

Physicians universally condemn all so-called "anti-fat" pills, salts, purges, "specifics," teas, etc., as thoroughly unscientific, if not extremely harmful and dangerous as a general rule. No chemical remedy is known to science which acts specifically either in checking formation of fat or causing its reduction. Yet many people, despairing of relief, try one thing after another in the vain hope that something will be found that will produce the desired result.

Fat cannot be removed by medication, nor can it be sweated off, starved off, purged off, or massaged off. The only logical—the only safe, sane and certain—way to rid the body once and for all of excess fat is to so regulate the *food* of the patient that *nature* of her own accord will gradually expel it. The body burns fat slowly or rapidly according to the way it is fed. The *amount* of food eaten is not so vital as is the *kind* that is eaten.

In some cases, reduction is brought about more quickly than in others, but in all cases it should be brought about by gradual degrees so that the skin will not become flabby.

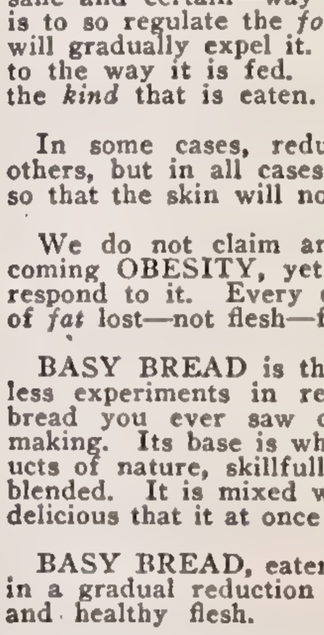
We do not claim any miraculous powers for our method of overcoming OBESITY, yet we have never found a case which would not respond to it. Every ounce of weight it relieves you of, is an ounce of *fat* lost—not flesh—for our diet makes it impossible to lose flesh.

BASY BREAD is the result of years of scientific research and endless experiments in reducing fat. It is entirely different from any bread you ever saw or ate; different in composition, handling and making. Its base is whole wheat. To this is added various other products of nature, skillfully combined in correct proportions and carefully blended. It is mixed without leavening, and is so pure, wholesome and delicious that it at once appeals to the epicure.

BASY BREAD, eaten with your meals, soon makes its effect apparent in a gradual reduction of excessive and unhealthy fat, to normal, firm and healthy flesh.

The very simplicity of our method is the secret of its remarkable virtues. It is the simplest, most hygienic, rational, natural and inexpensive way to reduce ever devised, requiring absolutely not a drop of medicine; no arduous physical exercise; no senseless denial of foods that appeal to the palate; no change in one's mode of living.

While we prescribe an easy and attractive diet for each patient, BASY BREAD can be used with ANY diet with good results.



Write for booklet

If you would like to know more about the cause and effect of OBESITY and remarkable results produced by BASY BREAD, write for a copy of our booklet "Reduce Naturally and Easily," explaining it in detail. Whether or not you decide to try BASY BREAD after reading this booklet, you will have at least learned many valuable facts about OBESITY and its treatment.

Address, Dietetic Department E

Doctors' Essential Foods Company

INCORPORATED

ORANGE NEW JERSEY



H. JAECKEL & SONS INC.

"America's Leading Furriers"

16-18 West 32nd St. New York

Announce their own and exclusive foreign models in

SUMMER FURS

(The largest selection in this Country)

including Stoles, Wraps, Scarfs and the new Parisian Coatees, of

Ermine and the Fawn-Shade Summer Ermine.

Russian Sable, Moleskin.

Mink with Sable tails. Kolinski with Chiffon. Silver Fox and the new shades of Dyed Fox—taupe, bronze and browns.





WHISPERS TO THE GIRL WITH NOTHING A YEAR

IN provision for future economy, it is wise to take apart carefully the evening frock that has become out of fashion, sending to the cleaner's the parts that need cleaning and washing the laces, if one is an expert at it. These renovated materials are put away in a box, and this box becomes a treasure-trove when an evening frock or a negligée is to be quickly constructed. This beforehand preparation is many times a salvation to the woman who is at the beck and call of circumstance and who never knows when she may be called upon to shine, without much background to shine from.

In another box should be placed the odds and ends of crêpe de Chine, lace, and soft ribbons, out of which may be fashioned innumerable little details of lingerie. If many of these pieces accumulate, further sorting into smaller boxes or bags may prove a help; for instance, the blue ribbons may be put in one box, the pink in another, and so on. For the woman who must depend on her own clever fingers for the dashing accessory, these stores are invaluable, for they give her innumerable colors with which to try the effect, and she may spread them out at her leisure, as she could not do in a shop. One never knows what a charming thing a small piece of lace or ribbon can be twisted into, until one tries one's cleverness at it.

WISDOM FOR THE TRAVELER

For summer traveling, the most economical and satisfactory arrangement is a three-piece suit of either satin or taffeta. The short loose coat may be made without a collar; with it is worn a blouse with a becoming collar which seems to finish both blouse and coat. In the morning the satin skirt and the little coat may be worn with a very fine batiste or a light chiffon blouse. Then for dinner the light blouse is exchanged for a more formal chiffon or Georgette crêpe blouse that matches the color of the three-piece suit.

There are many people to whom cream color is more becoming than white, in collars, blouse, facings, and the like. For some unknown reason cream-colored articles are harder to get and more expensive than all-white ones. This difficulty is easily overcome when one realizes how easy it is to get beautiful creams, tans, and écrus by dipping lace, organdy, linen, or silk in tea or coffee. Some kinds of tea give a reddish tan; others give yellow-tan; so a definitely personal touch may be attained by making the accessories of the exact shades required. These shades withstand washing.

DOUBLE DUTY FROM HATS AND GLOVES

A good hat may often be worn for more than one season, if it is properly renovated. There is one little shop in town, rather a queer little shop, where hats may be reblocked; that is, a straw of last season's shape may be reblocked into this season's newest shape—any shape one wants, provided there is enough straw. Then if it is faded or dusty, it may be dyed and a practically new hat evolved. Of course, a hat must be very good to be worth this trouble, but if it was originally a good straw, the result is well worth the expense. The prices for reblocking run from seventy-five cents, to a dollar and a quarter; and for dyeing from a dollar, to a dollar and a half.

It is a good idea to have gloves repaired at a reliable shop, as mending, unless beautifully done, really makes gloves tear worse, and look worse after mending than if not mended at all, and an amateur mend is worse than no mend as far as appearance goes; in this case, it is obvious that a hole may be the accident of the moment, but a darn is premeditated poverty. A shop that does this work excellently and at slight expense is conveniently located in the shopping district.

THE REMODELED SUIT

There is still another economy lurking in the well-made suit. After it has done full duty as a suit, it may be made into a frock most successfully, that is, if it is not too strictly tailored. A straight coat and a straight or plaited skirt may be turned into the smartest of street frocks. The lining should be taken out of the coat, the sleeves made closer and the shoulders raised a tiny bit. Then a belt of patent leather or suède is used to girdle the coat, which is left wide open at the front, and the effect of a Russian blouse is achieved. Under this coat is worn a simple blouse of crêpe de Chine or of Georgette crêpe. The suit looks like a one-piece dress, worn with a white chemisette, and the result is charming.

Purity Cross
Welsh Rarebit



Mr. "Rabbit" of Sportland is Here!

Purity Cross Welsh Rarebit! A true "Rabbit," a ready "Rabbit," a pure "Rabbit," a *sure* "Rabbit,"—always smooth in texture and saucy in flavor.

It is ready to heat and serve in every detail of its smooth golden perfection, without any additions whatsoever.

Purity Cross Welsh Rarebit is made by the same master Chef who prepares PURITY CROSS CREAMED CHICKEN A LA KING, and in the same snow-white kitchen. It contains the finest of materials known in the making of a Welsh Rarebit.

Keep a supply on hand. You will appreciate the convenience. Your nearest good grocer has it for you this very day.

20c and 35c
(25c and 50c in Canada)

Or send us $1.15 or $2.00 per half dozen respective sizes (in Canada $1.45 or $2.85) delivery prepaid if you mention your best grocer's name.

PURITY CROSS, Inc.
Model Kitchen
Route 3g, Orange, N. J.

The Purity Cross mark

ANSWERS TO CORRESPONDENTS

(*Continued from page 158*)

if one wishes to follow the English fashion, the dessert fork, on the plate when it is put down in front of the guest, or the servant places it at the side of the plate just before the course is to be served. After-dinner coffee spoons are on the saucer of the cup when the coffee is served. When serving with the aid of a butler's assistant, one should place enough silver on the table for four courses; the rest of the silver can be placed on the side-table and served just before it is needed.

Mrs. E. P.—How is the flat silver placed on the table for a dinner or luncheon? Where should the salad-fork be placed?

Ans.—The rule for placing flat silver is to have the different pieces arranged in the order in which they are to be used, as that is most convenient. The usual way is to arrange them in order from the outside in toward the plate; as the salad course is served after the meat course, its fork is placed after the large meat fork,—that is, next to the plate.





Maid Marion Dresses

Distinctive New Frocks Moderately Priced

In Maid Marion Dresses you get the smart style, the exact fit, the fabric and workmanship of the ultra-fashionable modiste — and you save **many dollars.**

The Maid Marion label stands for style authenticity and value. See that it's on the dress you buy. You have a wide range of choice in designs and materials.

Sold at the smartest shops throughout the United States. Write to us for catalogue and name of dealer in your city.

No. 683—Illustrated below. Crepe Meteor is the material used for this stunning dress with deep band on skirt and cuffs of fancy Printed Foulard. Note the smart way the belt criss-crosses in front, tying sash fashion in back. Obtainable in White combined with fancy Summer Color combinations.

Marion Dress Co.
49-51 West 24th Street
New York



Parfums GRENOVILLE Bluet

MADE IN FRANCE



'Breath of flowers of June
weaving mémoires
si charmantes —
plash of fountains —
music caressing —
in the Bois
à Paris.

Bluet, the perfume incomparably exquisite, is imported direct from France. In return for twenty-five cents a tiny sample will be sent you.

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Sole Importers

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Supplementary Showing of

French Models

Gowns Serge Frocks Coats

31 West 57th Street New York



Fashionette *Invisible* HAIR NETS



WHAT a pleasure it is to know that you can go to dinner, dance or theatre—remove your hat—and know your coiffure is as trim, neat, and well-arranged, as when you left home. Wear

Fashionette *Invisible* **HAIR NETS**

and you can feel at perfect ease on all occasions. You won't have to fuss with stray hair pins or loose locks.

The Fashionette is invisible to the eye—indispensable to the coiffure. It is self-conforming, cap-shaped or all-over, and outwears several ordinary nets. Made of the finest quality sterilized human hair in every shade imaginable. 15c, two for 25c, in sanitary envelopes. White and gray, 25c each. All the best dealers sell the Fashionette.

Colonial Quality
Samstag's New York

1200 Broadway

Appropriate Furniture for the Country House



THAT the charm of its rustic environment may be fully realized, the modern country house, with its many-windowed rooms and broad vistas of green lawn, requires fine discrimination in the selection of its furnishment.

¶ In this interesting establishment, for two-score years devoted *exclusively to Furniture*, there are gathered together those appointments which will impart to each room decorative distinction and a pleasing sense of *appropriateness*.

¶ The reproductions and adaptations of Old World Cabinetry on view here recall every notable epoch in Furniture history and include many unusual pieces not elsewhere retailed—available here, with-al, at no prohibitive cost.

¶ Suggestions may be gained from *de luxe prints* of well-appointed interiors, sent gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd Street
New York City

PARIS PUTS ITS APRON ON

OLDEST of all garments is the apron. Invented in haste long ago by a certain lady of leisure—and, it must be added, a certain wilfulness—the apron has come down to us through the centuries. In some form or other it is always a feature of woman's dress. Oldest of garments, it is also the newest; and this season, it is especially new, appearing in some version in almost every dressmaking salon in Paris—a mere ruffled web of silver in one case, in another an important part of the frock.

BACK OF THE PINAFORE

Premet's tablier frocks are by no means the least pretty in the collection. Dainty, fluttering, plaited aprons of silk, these, worn over "slips" of similar silk or over satin of a contrasting shade. One is of rose Georgette crêpe over black satin and the plaited tablier falls from a draped girdle of rose crêpe, from which fall, also, other plaited panels, one on each side and one in the back. Premet places a tablier of beige crêpe, plaited, over a frock of black satin, and a plaited apron-tunic of beige tussur over a tussur skirt of the same color.

Every one knows the Dœuillet apron of crow blue satin, embroidered for half its length with Bordeaux silk. Jenny places an apron of serge over the skirt of a one-piece frock of serge. This apron is severely plain and is quite as long as the skirt itself. More, it is firmly attached to the skirt by means of a red button placed on each lower corner.

TO EACH MAISON ITS APRON

Doucet swings a long narrow tablier of black satin from the front of a frock of mustard yellow crêpe trimmed with gold embroidery. Of black mousseline is another very odd short apron which appears on another yellow Doucet frock.

Beer makes a simple apron of gray etamine embroidered with gray silk, and Paquin decorates the front of a *corbeau* blue satin frock with an apron of rich creamy *point de Venise*. Chéruit hangs an apron of delicate black tulle over a pantalon of black Chantilly lace, and Lanvin uses the tablier in various ways.

Very dainty is an apron of black Chantilly lace over a frock of gray liberty satin. Corsage and sleeves are also made of Chantilly lace, and the "apron" is girdled with gray satin, which is tied in a soft bow on the left side in the back.

The advent of the apron in the season's fashions fills the hearts of many of us

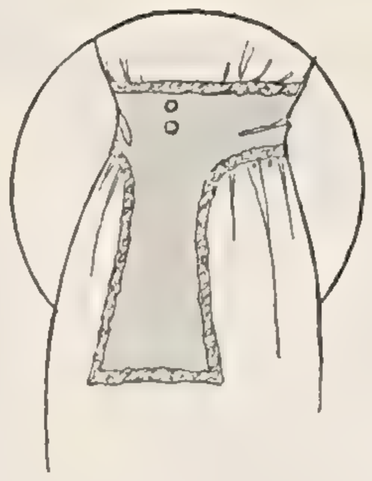
(*Continued on page 164*)



There is no longer any novelty about the chemise, but when they add to its inches and call it a pinafore, the most sophisticated may turn to look. It is in dull blue organdy over a satin slip which may be either black or white, with a pink rose and silver tassels for its black velvet girdle



(Left) Nearly every couturier in Paris is presenting some version of the apron. Paquin sets this apron of "point de Venise" against a frock of blue satin



An unusual version of the apron is this short affair of black mousseline, gold lace, and gold buttons which Doucet uses in telling contrast on a yellow frock

The House of Gidding

now shows

SUPERB MODES

for wear

"In Town OR Country"

ATTRIBUTING PARTICULAR MENTION TO

FASHIONS for SPRING WEDDINGS

THE RACES

COUNTRY CLUBS

TOURING

GOLF ~ TENNIS

YACHTING and BEACH WEAR

A more representative Collection than is shown elsewhere in America

J.M. Gidding & Co.

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THE WORKERS OF THE WORLD



With amazing rapidity the nimble fingers of the typist must register, day in and day out, the thoughts that move the commerce of the world—a vocation that calls for food that keeps the mind alert and the muscles responsive.

Shredded Wheat

is a perfect food for all workers whose employment calls for quick thinking and quick acting. It is not a "proteid food" nor a "carbohydrate food," but just an all-around, well-balanced ration containing just enough muscle-making material and just enough energy and heat-creating material for outdoor work or indoor work. For breakfast or luncheon, with milk or cream, with baked apple, sliced bananas or other fruits.

Made only by

The Shredded Wheat Company

Niagara Falls, N. Y.



The Clatter of Mallets

The muffled beat of hoofs—the game is on! And "Brad" is scoring heavily.

For there's one glove all equestrians know and swear by; it's the lightweight, comfortable, washable, all-enduring "Brad Riding Glove."

You can buy "Brad Sport Gloves" for any sporting occasion—at any of the smart shops, and in all sizes—for men and women.

R. E. BRADFORD
GLOVERSVILLE, N. Y.



BABCOCK'S
CORYLOPSIS OF JAPAN TALC POWDER

The Perfect Talcum for Patrician Womankind

The fascinating fragrance of BABCOCK'S Corylopsis of Japan is as intangible as a South Sea breeze.

But there is no mystery in its appeal to the fastidious woman. Its soothing downy softness adds just the requisite finish to the daily "beauty bath." And leaves the body redolent of its witching Corylopsis mystery.

And remember there is only one genuine Corylopsis of Japan Talcum—BABCOCK'S—the original.

A. P. Babcock Co., 117 West 14th St., New York

Send for Samples
Send 10c in stamps for a sample of the Talc Powder, Face Powder and Perfume.

Forsythe

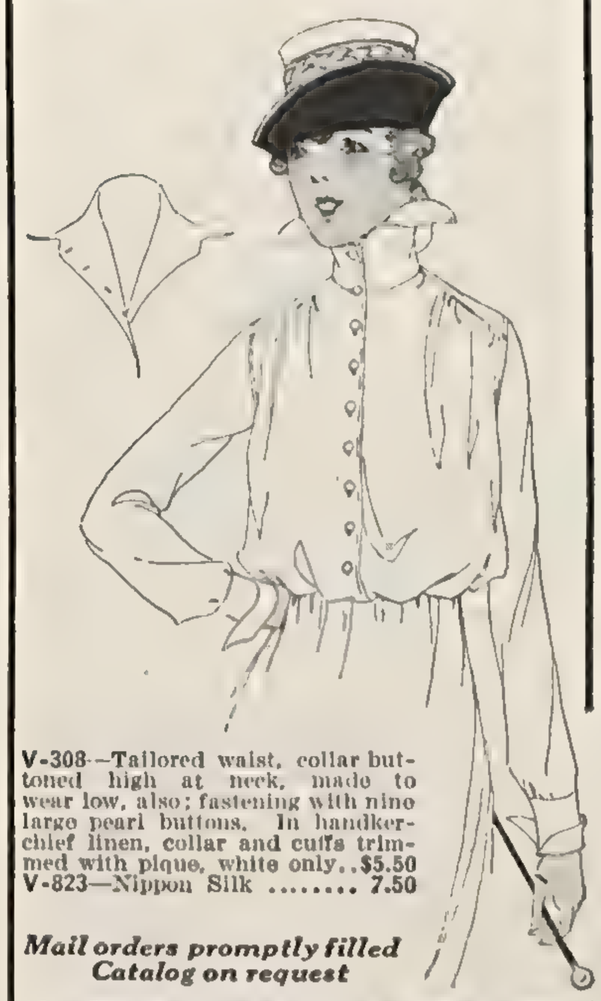
NEW HIGH NECK MODELS



V-818—New tailored waist, buttoned high at neck, collar convertible. Fastened with pearl buttons down center. In silk cashmere, collar and cuffs trimmed with pique, white only....$8.75



V-815—Tailor-made with novelty high collar—may be worn low if desired—a thoroughly up-to-date, smart spring model. In white washable satin $8.75
V-784—In Silk Cashmere..... 8.75
V-814—In Radium Silk..... 8.75
V-820—Nippon Silk 7.50
V-301—White Hdf. Linen..... 5.00
V-816—Genuine Pongee 6.50
V-299—Striped Dimity 3.50



V-308—Tailored waist, collar buttoned high at neck, made to wear low, also; fastening with nine large pearl buttons. In handkerchief linen, collar and cuffs trimmed with pique, white only..$5.50
V-823—Nippon Silk 7.50

Mail orders promptly filled
Catalog on request

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Stewart & Co.
Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET NY.

Sport Dresses

of Shantung Silk

In the New Modes For Summer

Very Moderately Priced



This Shantung Silk Sport Dress No. 60

is handsomely embroidered with silk in contrasting shades. Collar to match shades of embroidery. Dress buttons on side.

SPECIAL PRICE $20.00

Sizes, 14 to 18 years.
36 to 42 bust measure.

Other Sport Dresses

of Linen, Gingham, Voile, Khaki Kool, Pongee and all Summer Silks

$5.00 to $49.50

MAIL or PHONE ORDERS PROMPTLY FILLED
SEND FOR ILLUSTRATED STYLE BOOKLET
PHONE 2400 GREELEY

Charge accounts solicited

PARIS PUTS ITS APRON ON

(*Continued from page 162*)

with much secret satisfaction; for which of us does not possess a somewhat worn frock of some sort which may be successfully and easily renovated by means of the addition of an apron. We may swing an apron of crisp organdy over a frock of satin or foulard, an apron of crêpe or tussur over a frock of satin or serge, an apron of lace over a frock of tulle, and still be sure that we are correctly frocked.

IN TULLE AND LACE

One of the newest aprons is of tulle and lace, edged with fur and adorned with a knot of flowers. This is worn over a lingerie frock, forming, in fact, part of the frock itself. An apron of blue tulle edged all about with a band of blue linon is worn over a blue linon frock. In another instance the apron is of toile de Jouy over a frock of white muslin and in still another case it is of black satin over a frock of serge.

Many a worn frock of foulard may be freshened for a second season by means of an apron, of which the secret of manufacture rests alone with its creator. Many a last year's tailored skirt will fare forth again this spring, some glaring shortcoming masked in kindly fashion by an apron of satin or foulard made of some other half worn frock. In these days of war, the apron has endless possibilities.



The complete rejuvenation of many a last season's frock may be wrought by this season's apron; black Chantilly over gray liberty satin

AS SEEN BY HIM

(*Continued from page 73*)

effects are being shelved; I did not think any one would have the courage to wear them. One Fifth avenue haberdasher was enthusiastic over brown linen shirting with a four-in-hand tie of tobacco color in which were woven forget-me-nots. I did not care for them. The four-in-hand tie and the bow tie to be worn with turned-down or wing collars are the best in ties. Green figures on a dark blue ground, two blues, or white and black are favorites. There are also bow ties of blue and green tartans which are rather neat.

Of sports clothes, I intend to say something later on. No one is more of a stickler than I for form, but in sports, latitude may be allowed. At practise polo matches and even on special occasions, I have seen our best men, Skiddy Von Stade, the Waterburys, the Phipps men, and the Grace boys in sensible togs which, though they do not jar the unities, to be sure, are far from being those laid down by purveyors of sports clothes.

To revert to the subject of national matters, there can be no one who sees more plainly than I the advantages of our military year; it has changed in an admirable way some of our former loose and careless habits, not only in dress and national customs, but in numerous other ways. To-day, even the telephone companies send out books of "Don'ts" on telephone etiquette and we find certain suggestions in the observance of primitive civilities posted in our elevated and underground railway cars; let him cavil who never transgressed. From headquarters at Washington, we were warned to be most civil and tolerant of those among us of whose friendship we were in doubt. And we have to our credit one admirable example in international courtesy, when, in rather tense international circumstances, we sent a certain foreign ambassador from the country in courteous silence. Coals of fire are most comforting, —when heaped on the heads of others. Union and loyalty; these must be our American fashions of to-day. Men young and men middle-aged are putting all else aside to uphold the national trust, and women are proving that the old sayings are wisest and best: that none but the brave deserve the fair.

WEDDING GOWNS AND GUESTS

(*Continued from page 72*)

still have the paneled border; the type is either shaded modified Roman, shaded Roman, or black modified Roman. The two envelopes used are square, and a space is always left on the invitation in which to write the name of the guest. This little touch, which makes the invitation seem more personal, is considered more important this year than ever, and is seen on even the smart wedding announcements, which, like the invitations, also have two envelopes. Of course, this makes the task of sending out invitations and announcements a very arduous one, but the effect is one of careful consideration, and the attention a courteous one.

Some people are often rather careless about noting the "R. S. V. P." on the invitations to the breakfast or reception, some hostesses, profiting by the experiences of other hostesses who have spent the day after the wedding in sending baskets of food to the charity organizations, or writing letters of explanation to friends because the birds or champagne gave out, now have the invitations marked, in plain English, "Kindly Respond."

Diamond Wedding or Guard Rings



No. 5177 Half circlet.....$55.00
(12 diamonds)
No. 5176 Circlet of diamonds,
(20 diamonds) $90.00



No. 5217 Half circlet.....$88.00
(12 diamonds)
No. 5216 Circlet of diamonds,
(18 diamonds) $125.00
No. 5218 Circlet of diamonds,
flexible ring.....$175.00
(18 diamonds)

These diamond rings are made of platinum, with finely carved scrolls on the sides, and set with full cut diamonds of superior quality. Sent anywhere on receipt of price. When ordering state finger size.

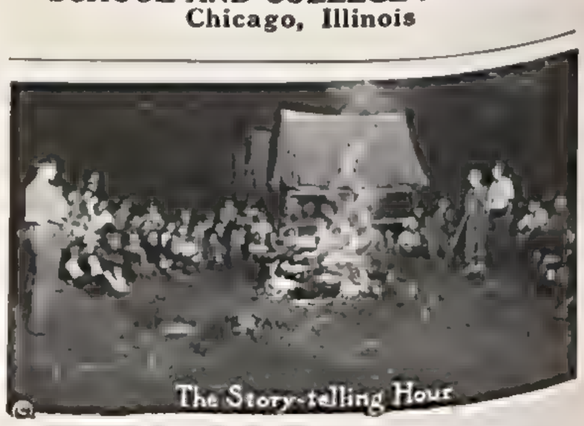
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Diamonds
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Your School Problem
will be solved if you will merely state your case to the

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Write us (1) Kind of School. (2) Location preferred. (3) Amount you desire to spend.
An expert, who has made personal investigation of the leading schools and colleges of this country, will help you choose the school best adapted to your needs.
Our information is absolutely free.

THE CHICAGO DAILY NEWS
SCHOOL AND COLLEGE BUREAU
Chicago, Illinois



The Story-telling Hour

"Oh! for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned in schools."
—WHITTIER.

A SUMMER CAMP FOR YOUR BOYS OR GIRLS?

Thinking about what's best for them next summer? Then turn to the Summer Camp Section of

HARPER'S MAGAZINE

for it is in Harper's Magazine that you find the announcements of more summer camps, as well as private and preparatory schools and colleges, than in any other publication—the widest, the best, and the most dependable selection.



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Send $18 and state size and color of trimmings preferred. We ship immediately and prepay charges. Money back if unsatisfactory.

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KALISH

Orris Cucumber Cream

Tubes 25c.
¼ lb jar 35c.
½ lb " 85c.
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The Complexion beautifier de-luxe—A highly meritorious Cream of Orris Root (*for freshness*) and Cucumber Juice (*for cleansing, cooling and whitening*). **Soft, transparent, vitalizing, tissue-bracing, and skin-exhilarating.**

A Week's Trial Tube *for* 10c

Send **10c** (*coin or stamps*) for a generous sample tube of **KALISH Orris Cucumber Cream** including a sample tube of **KALISH Clorash Dental Cream.**

To be had at good Drug and Dep't Stores or at any

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Importer Maker



Smart Frock

French Voile in White, Black and all fashionable shades. 16-18-20 years. 34 to 42 bust measure, **$27.00**

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New York



Reducing Brassiere

The Exclusive and Standard Garment for

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FIGURE-SHAPING
COMFORT
HEALTH

Style		Price
95	Ideal for decollette	3.00
168	For every day wear	3.00
527	For athletic sports	5.00

Other styles of elastic brassieres $1.00 and up.

Ovida

Offers splendid value
Insures perfect fit
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Sold at Leading Stores

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Ovida Co., Dept. 2 **12 W. 37th St.,** New York

AMERICA'S MOST EXCLUSIVE CATERERS

ANGELA & COMPANY

CHICAGO

Present the newest and most distinctive conceptions in catering for

WEDDINGS—DINNERS—RECEPTIONS
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We furnish *everything* complete, and serve *anywhere* in the United States

BRIDAL CAKES—WEDDING CAKE IN BOXES—BON-BONS
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Manufactured by

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Smart Uniforms



Represent Fit, Style, Simplicity and Wear

at all Good Stores. ¶ Write for Booklet V showing "Your Maid and how she should dress"

HAYS AND GREEN
352 FOURTH AVE. NEW YORK

COMPLEXIONS DIFFER



Can Everyone Obtain the Gift of Rare Loveliness with the Same Preparation?

THERE is so vast a difference in the skin texture. Olive skins, fair skins, oily skins, dry and medium skins,—every one is as different from the other in texture as silk is from chiffon.

How can anyone imagine a preparation suitable for one, being equally suitable for the other? It is folly! It is no more possible than that one medicine is effective for every person and every ailment.

For years in Paris and London, Mme. Rubinstein has been entrusted with the care of the complexions of the world's most famous beauties and women of fashion,—even many women of royalty have honored her art by placing their complexions in her care.

Through her method of stimulating and nourishing the skin texture, she obliterates lines, deep wrinkles, corrects blackheads, coarse open pores, double chin, loose and flabby skin, and improves the skin coloring.

The removal of superfluous hair, Mme. Rubinstein accomplishes painlessly and harmlessly by her special non-puncturing multiple electrolysis method.

These things she has accomplished and is accomplishing, simply because each type of complexion and each defect is treated as an individual problem. She has one of her famous Valaze Preparations especially designed for every condition.

MME. RUBINSTEIN'S METHOD OF BEAUTY IS THE ONLY TRUE ONE

The advice of this great beauty specialiste and her personal attention is at the disposal of her clients at her New York Maison de Beaute Valaze.

If your complexion is already marred, a short course of treatments will prove to you the astounding possibilities of the correct method of the skin culture. If your complexion is already clear and lovely, Mme. Rubinstein can unfold for you a beauty beyond your fondest dreams.

Mme. Rubinstein's booklet, "Beauty in the Making" describes her various preparations for each type of complexion and complexion ailments, and the care of the skin at home. It is designed for those who cannot come to her. Sent on receipt of 2c stamp to cover postage.

A few of Mme. Rubinstein's famous Valaze Preparations are listed below for your convenience:

VALAZE BEAUTIFYING SKIN FOOD

Restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. It promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. VALAZE clears the skin of *tan, freckles* and sallowness, and thus makes the complexion fine and faultless. $1.00, $2.00 and $6.00 a jar.

TO REMOVE GREASINESS AND "SHINE" VALAZE LIQUIDINE

Overcomes greasiness and "shine" of the skin, and undue flushing of nose and face. Gives a cool, fair and mat appearance to the complexion. Helps to overcome open pores and blackheads. Price, $1.50, $2.75 and $5.50 a bottle.

FOR DOUBLE CHIN

VALAZE REDUCING JELLY (price, $1.50 and $3.00) also the VALAZE REDUCING SOAP (price, $1.25 a cake) are the two most effective preparations to remove a double chin as well as superfluous fat, and to restore beauty of line to face and throat.

VALAZE BLACKHEAD AND OPEN PORE PASTE

Refines coarse skin texture, removes greasiness, blackheads, and reduces enlarged pores. Used in place of soap. Price, $1.00, $2.00 and $5.00.

VALAZE COMPLEXION POWDER

In five tints, flesh, rose, cream, rachel and white, for greasy moist skins, also for normal skins.
NOVENA POUDRE, in five tints, for dry skins. Price, $1.00, $2.50 and $4.50 a box.

A Delightful Colouring for the Face

VALAZE CRUSHED ROSE LEAVES. Mention if for blonde or brunette. Price, 75c and $3.00.

A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage

MME. HELENA RUBINSTEIN

15 East 49th Street, N.Y.

PARIS
255 Rue St. Honoré

LONDON, W.
24 Grafton Street

If you are a resident in any of the cities mentioned below Mme. Rubinstein refers you to her representatives there for any of her preparations:

Chicago: Mlle. Lola Beekman, 30 North Michigan Avenue
San Francisco: Miss Ida Martin, 177 Post St. and Grant Ave.
Philadelphia: Mme. Rose Schachman, 2536 W. Somerset St.
New Orleans: Mrs. C. V. Butler, 8017 Zimple St.



Paris likes its motor coat much involved in a "cache-nez" on long stream-lines. This one on a beige coat is of blue and beige wool; the hat matches

VOGUE POINTS

THE "cache-nez" collar is now an accepted feature of the automobile coat. The ends of this collar, which are very long and are finished with fringe or tassels, are worn crossed in front or in the back and are wound around the neck. This new collar is a most convenient arrangement, since it may be tucked away under the belt or be firmly buttoned on to a revers or sleeve; thus it is kept out of harm's way "when not in use."

MAUPAS is making evening frocks of jet—or rather, of black paillettes and jet. The glitter of sequins has been seen so seldom in the Paris houses during these war years, that the sight of a half-dozen scintillating evening frocks of this sort thrills our unaccustomed souls and produces in us a feeling akin to adoration.

ONE of the newest lingerie frocks is trimmed with fur and flowers. A fringe of fur edges the tunic and the flowers are embroidered in silk. Besides trimming of this sort, there are such little additional touches as hand-made tucks and embroidery, in-set laces, and little jackets made of brocade.

AND now, the Watteau plait, if it is a reincarnated Watteau plait we have seen, has gone wrong, gone stark mad. What else can we call this wide section of silk falling straight from the shoulders in the back? And its accompanying bit of bouffant fulness escaping from each side, is it not reminiscent of the Watteau gown?



Martial et Armand are frequently discovered doing things like this



A great quantity of gray silk embroidery was lavished on this gray etamine apron



A blouse of organdy-trimmed blue silk jersey makes up for lack of other fastenings by buttoning twice at the belt

SOME of the newest lingerie is made of black lace so very transparent that one is tempted to ask, "Why employ the lace at all; why not wear only the ribbon belt?" It is not exaggerating to say that one could draw, at the same time, dozens of garments like these through one slender gold ring. Rather more substantial is a combination of gray mousseline trimmed with narrow plaited ruches of palest rose mousseline with the ever-present picot edge.

A PRETTY blouse is made of brick red Georgette crêpe falling straight from shoulder to hip. It is edged with silver galon and finished with silver tassels. A blouse of blue jersey, drawn down over a skirt of beige tussor, is rather unusual. The belt of this blouse crosses in front and buttons on each side. A new summer sweater of silk jersey is edged in front with a narrow band of fur. The sweater is belted twice, for safety or for some other reason.

CHANEL is making many charming hats of cloth. The characteristic shape of these is exceedingly pretty; something between a cloche and a capeline and not too large. The "raw" edge of the cloth brim is turned up for half an inch all round, and sometimes a scarf of mousseline is draped about the square crown.

ON a blue serge coat designed by Jenny, a new pocket of white-dotted blue foulard extends for two inches below the lower edge of the jacket. This bit of color is very smart indeed.



Old-red crêpe is treated as simply as possible, sans fastenings, sans fulness, and then it is given swinging silver tassels

Collins Always Ready Curtains

United States Patents
No. 1066648, July 1, 1913. No. 1080, Jan. 7, 1915. No. 1171036, Feb. 8, 1916

License No. K18996

JACKSON TOP CO., JACKSON, MICH.
DIVISION—NOVELTY LEATHER WORKS

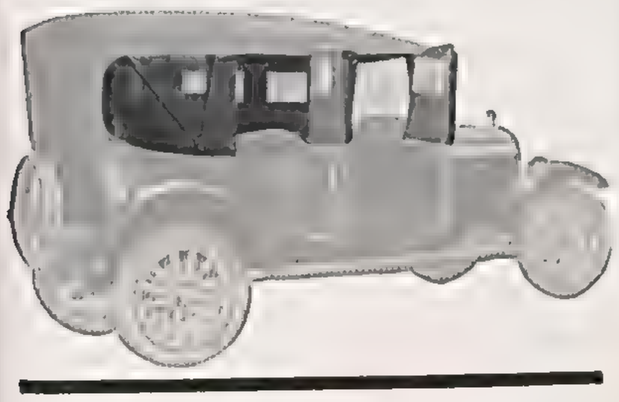
Collins For Comfort

Collins-System Curtains cost the automobile-manufacturer a little more, but you'll find them on the up-to-date progressive cars. Each piece of the curtain is out of the way—but it's just where you want it, when you want it.

COLLINS-SYSTEM CURTAINS
A point to judge the Car by

You can have Collins-System Curtains on any car, if you insist on them. And you'll be glad, many a time this season, that you did insist. But look for the license-tag shown above—it is your protection against substitutes.

Jackson Top Company, Jackson, Michigan





Personal Daintiness is a woman's greatest charm

NONSPI

INSURES
Dry, Odorless, Underarms
so necessary to personal freshness, and without which no woman can enjoy perfect poise and assurance.

Humiliation and ruined gowns are the inevitable results of excessive underarm perspiration. Why endure all this?

Nonspi Will Free You
from this disordered condition as it has millions of other women. **Nonspi** is a pure antiseptic liquid which harmlessly diverts the moisture and keeps the underarm dry and sweet. Unscented, no artificial coloring; approved and recommended by physicians. About two applications a week sufficient; daily baths do not lessen the effect. 50c (several months' supply) of toilet and drug dealers or by mail direct. Or, send us 4c for **testing sample** and what medical authorities say about the harmfulness of excessive underarm perspiration.



Nonspi Co., 2615 Walnut St. Kansas City, Mo.



Stop Your Hair Falling

under our

SCIENTIFIC TREATMENT AT HOME

SPRING-TIME is hair-time. All growing things take on new life and vigor at this season of the year. It is Nature's way—as applicable to hair as flowers—so do not hesitate to avail yourself of this beneficial law to replace the hair falling with a growth of new, healthy, lustrous hair under our Scientific Treatment at Home.

The cause of falling hair is a separation of the hair bulbs from the hair papilla, due to certain injurious deposits that gather in the hair follicles, sebaceous glands and on the surface of the scalp. The hair bulbs thus fail to receive their needed nourishment from the blood, and the hairs perish, and, after remaining a time in the follicles, fall from the head.

The Frances Fox Analeptic Herbal Ointment applied to the scalp-skin and immediately followed by the Hot Herbal Shampoo with purest olive oil soap not only disinfects and scours out the hair follicles and glands of the scalp, but leaves the entire scalp wholesome and faultlessly clean, at the same time stimulating the blood supply to the hair-growing cells, and new, healthy, beautiful hair cannot help but grow as Nature intended.

For many years, this highly effective treatment was to be had only at our Institutes, but now it may be enjoyed by you at home. Our Home Treatment Box (price $2.00) contains two tubes of our famous Analeptic Herbal Ointment, a tablet of cappalux soap, being a pure olive oil soap containing no free alkali; four sachets of Analeptic herbs; a sterilized sponge, specially selected; and a copy of our "Manual of Lessons on the Scientific Care of the Hair at Home", profusely illustrated to make clear and interesting the technique of the treatment.

To assure you positive, beneficial results in the shortest possible time, we wish you to have the benefit of our years of experience in dealing with hair troubles of various kinds. We shall, therefore, keep in very close touch with you through personal correspondence and reports and advise you with reference to your own individual case.

If at any time you are in any way dissatisfied with the treatment, the purchase price thereof will be gladly refunded without cavil or question.

If more convenient, enclose check with order.

THE FRANCES FOX INSTITUTE

FOR THE SCIENTIFIC CARE OF THE HAIR

353 FIFTH AVENUE—NEW YORK CITY

London, 9 Regent St., S. W.
Washington, D.C., Woodward Bldg.
Philadelphia, 1703 Chestnut St.
Boston, Mass., 687 Boylston Street
Providence, R. I., 509 Westminster
Paris, 5 Rue Cambon
Newport, R. I., Bellevue Avenue
Chicago, 30 N. Michigan Boulevard
San Francisco, Crocker Bldg.
Portland, Ore., Pittock Block



Purity Cross
Creamed Chicken
a la King

Prepared for you by our chef from the Paris Ritz—ready to heat and serve in a moment on toast, in patty shells, etc., as the delicious surprise of luncheon, dinner, supper, after theatre, or the evening the maid is out.

Only 25c and 50c at all fine grocers.

Or send us $1.45 or $2.85 for half-dozen respective sizes, delivery prepaid if you name your best grocer. Write, mentioning him, for booklet. In Canada, 35c, 65c; $2.00 and $3.75 one-half dozen.

Purity Cross, Inc., Model Kitchen Route 2V Orange, N. J.

The Purity Cross mark



Homer Gowns

To order

Trousseaux

11½ West 37th St.,

New York



Making a

Food Confection

of Four Things Folks Like Best

The four best-liked foods, probably, are

Fruit—Nuts—Sugar—Cream

Most sweetmeats are made of them.

They are now being served—in combination—on a million breakfast tables.

But, instead of nuts, use nut-like bubbles of wheat or rice. They are thin and crisp and flaky. And they taste like toasted nut meats.

Prof. Anderson rather objects to treating Puffed Grains as tidbits. To him they are scientific whole-grain foods. They are shot from guns. Every food cell is exploded for easy, complete digestion.

But Puffed Grains got their world-wide welcome because they are delightful. No other grain food so fascinates the young. So we urge their daintiness to bring you their good.

You will never find a morning dish folks like so well as Puffed Grains.

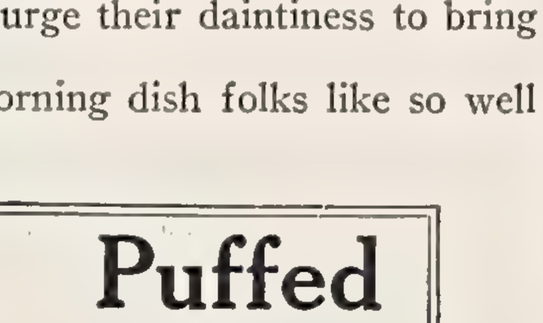
Puffed Wheat

Puffed Rice

and Corn Puffs

Each 15c Except in Far West

The Dairy Dish



Thousands of men now avoid dulling luncheons by eating Puffed Grains in milk. Thousands of children go to bed on this ideal good-night dish.

It means a whole-grain food, with every element anybody needs. It means easy digestion—no tax on the stomach—for the food cells are all exploded.

And it means toasted grain bubbles, flimsy and crisp, with a flavor that never was imitated.

Three grains are now prepared in this form, giving you variety. And they should be served in place of flour foods wherever they apply. Keep all three kinds on hand.

The Quaker Oats Company

Sole Makers

(1555)

SOCIETY

Births

NEW YORK

Durand.—On February 16, to Mr. and Mrs. Harry Stewart Durand, a daughter, Marion Stewart Durand.

Trowbridge.—On March 19, in Los Angeles, California, to Mr. and Mrs. Arthur L. Trowbridge, a daughter.

PHILADELPHIA

de St. Phalle.—On March 24, to Mr. and Mrs. Fal de St. Phalle, a daughter.

Deaths

NEW YORK

Gallatin.—On March 27, Amy Goelet Gallatin, the wife of Frederic Gallatin.

Griswold.—On March 18, at his residence in Tuxedo Park, George Griswold.

Sheehan.—On March 14, at his home, William Francis Sheehan.

Tailer.—On March 17, at her residence, Agnes Suffern Tailer, the wife of the late Edward N. Tailer.

Ward.—On March 12, at his residence, Francis E. Ward.

BALTIMORE

Murray.—On March 14, at his home, Oscar G. Murray.

BOSTON

Hollingsworth.—On March 14, at his residence, Ellis Hollingsworth.

CLEVELAND

Hoyt.—On March 21, at St. Augustine, Florida, James H. Hoyt.

Engagements

NEW YORK

Bradley-Eliot.—Miss Anne Brown Bradley, daughter of Mr. Charles Bradley, to Mr. Samuel Eliot, son of Mr. Amory Eliot.

Kennedy-Pettit.—Miss Marian V. R. Kennedy, daughter of Mrs. H. Van Rensselaer Kennedy, to Mr. John Stewart Pettit, son of the late John Pettit.

Liebert-Boyd.—Miss Alice Liebert, daughter of Mr. Gaston Liebert, to Mr. Cedric C. Boyd, son of Lady Francis Burdett, of London.

Overton-Olmstead.—Miss Margaret C. Overton, daughter of Mr. Clough C. Overton, to Mr. William Beach Olmstead, Jr., son of the Reverend William B. Olmstead.

Pine-Garver.—Miss Alice Pine, daughter of Mr. John B. Pine, to Mr. Chauncey Brewster Garver, son of Mr. John A. Garver.

Rhett-Roberts.—Mrs. E. Lowndes Rhett, daughter of the late Dr. John Contee Fairfax, to Mr. Clarence Meredith Roberts, son of Mr. T. Owens Roberts.

Richard-Dowd.—Miss Alice Richard, daughter of Mrs. A. Moore Richard, to Dr. Heman Lawrence Dowd, son of Colonel Heman Dowd.

Underwood-Campbell.—Miss Helene H. Underwood, daughter of Mr. Frederick D. Underwood, to Mr. William Lyman Campbell, son of Mr. George H. Campbell.

Wiggin-Selden.—Miss Muriel Wiggin, daughter of Mr. Albert H. Wiggin, to Mr. Lynde Selden, son of Mr. Stephen L. Selden.

CHICAGO

Delano-Houghteling.—Miss Laura Delano, daughter of Mr. Frederic A. Delano, to Mr. James L. Houghteling, Jr.

PHILADELPHIA

Bishop-Choate.—Miss Nathalie Holmes Bishop, daughter of Mr. James Cunningham Bishop, to Mr. Charles Choate, son of Mr. Charles F. Choate.

PROVIDENCE

Blake-Mumford.—Miss Ayliffe Malbone Blake, daughter of Colonel Edmund Molyneux Blake, U. S. Army, to Mr. Nicholas Van Slyck Mumford, son of Judge Charles C. Mumford.

ST. LOUIS

Wells-Roberts.—Miss Isabella Wells, daughter of Mr. Rolla Wells, to Mr. Elzey M. Roberts, son of Mr. John Roberts.

ST. PAUL

Rice-Byron.—Miss Suzanne Rice, daughter of Colonel Sedgwick Rice, to Lieutenant Joseph Byron, U. S. A.

Weddings

NEW YORK

Eaton-Kissel.—On March 31, in the Church of the Holy Communion, Mr. Henry Taft Eaton, and Miss Ina Alice Kissel, daughter of Mr. Rudolph H. Kissel.

Hammond-Chapman.—On April 14, at Rochester, New York, Mr. James Sidney Hammond, son of Mr. James Holland Hammond, and Miss Jean Frances Chapman, daughter of Mr. Eugene Chapman.

Hyde-Hyde.—On April 10, in the Cathedral of St. John the Divine, Mr. Fillmore Van S. Hyde, son of Mr. A. Fillmore Hyde, and Miss Sylvia Hyde, daughter of Mr. William H. Hyde.

Shiland-McAlpin.—On April 14, in the Fifth Avenue Presbyterian Church, Mr. Andrew Romaine Shiland, son of the late Andrew Shiland, and Miss Hariette Louise McAlpin, daughter of Mr. William Willet McAlpin.

Vredenburgh-Trunkett.—On April 11, Eugene H. Vredenburgh, son of the late James B. Vredenburgh, and Miss Isabel Ogden Trunkett, daughter of Mr. Joseph F. Trunkett.

Wendell-Despard.—On April 12, in the Chantry of St. Thomas's Church, Mr. John W. Wendell, and Miss Gwendolen R. Despard, daughter of Mrs. Clement L. Despard.

White-Wood.—On April 12, in the Church of St. Ignatius Loyola, Mr. Francis D. White, son of the late John W. White, and Miss Nathalie W. Wood, daughter of Mr. J. Walter Wood.

Winthrop-Adams.—On April 11, in St. George's Church, Mr. Louis H. Winthrop, and Miss Helen Adams, daughter of Mr. Charles T. Adams.

BALTIMORE

Lee-Woodcock.—On April 10, in the bride's home, Mr. Frederick Collins Lee, son of Mr. Columbus O'Donnell Lee, and Miss Adelaide Tracy Woodcock, daughter of Mrs. Spencer Woodcock.

Montgomery-Frick.—On April 14, in the Memorial Episcopal Church, Mr. John R. L. Montgomery, son of Judge A. Montgomery, and Miss Mary Carroll Frick, daughter of Mrs. Charles Frick.

BOSTON

Talcott-Johnson.—On April 14, in Old South Church, Mr. James F. Talcott, Jr., son of Reverend James F. Talcott, and Miss Mary Stoddard Johnson, daughter of Mr. Arthur S. Johnson.

PHILADELPHIA

Dice-Rodgers.—On April 9, in the Second Presbyterian Church, Mr. Agnew Thompson Dice, Jr., and Miss Isobel Milne Rodgers, daughter of Mrs. L. Willard Rodgers.

Evans-Downs.—On April 10, at the bride's home, Mr. Rowland Evans, Jr., and Miss Elizabeth Wharton Downs, daughter of Mrs. Norton Downs.

Weller-Heebner.—On March 24, in Pasadena, California, Mr. Herbert B. Weller of Honolulu, and Miss Julia E. Heebner, 2nd, daughter of Mr. Samuel Y. Heebner.

PITTSBURGH

Vilas-Moreland.—On March 31, at the bride's home, Mr. Lawrence H. Vilas, and Miss Mary Moreland, daughter of Mr. Andrew M. Moreland.

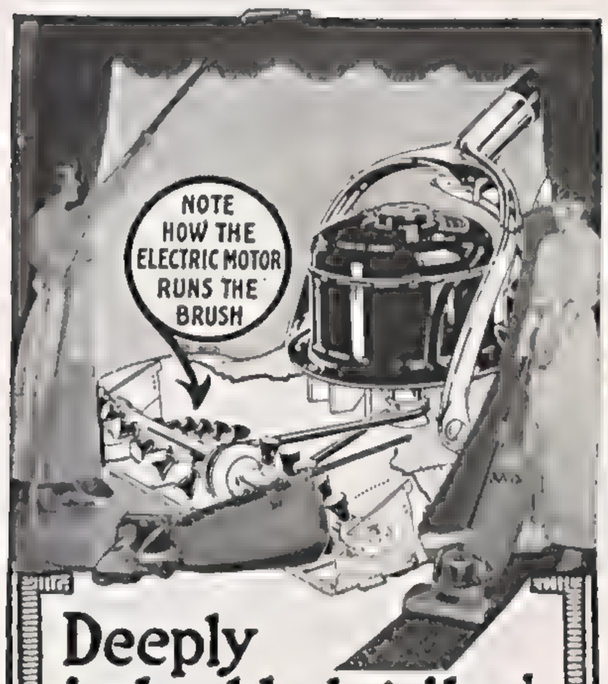
PROVIDENCE

Champlin-Fletcher.—On April 14, in Grace Episcopal Church, Mr. Arthur D. Champlin, son of Mr. Irving Champlin, and Miss Harriet M. H. Fletcher, daughter of Mr. Joseph E. Fletcher.

Weddings-to-Come

NEW YORK

McQuillen-Martinez.—On May 19, in the Cathedral of the Holy Cross, Boston, Miss Catherine McQuillen, daughter of Mrs. Robert C. McQuillen, to Mr. Edward L. Martinez, son of Mrs. Miguel Ramon Martinez.



Deeply imbedded grit and ALL clinging lint, hairs, threads, etc.

***In addition to ALL surface dirt,* are removed by**

THE HOOVER *electric* SUCTION SWEEPER

We *guarantee* this because THE HOOVER has a soft-hair brush driven at *fast speed by the electric motor. (An exclusive feature.)*

Air suction lifts rug or carpet ¼ inch above floor. The "pit-pat" of the whirling brush gently vibrates the suspended carpeting. All deep-down ground-in GRIT is *shaken to the top.*

The soft-hair brush pick up ALL stubborn-clinging threads, lint, hairs, etc.

Powerful suction draws off this dislodged dirt. Carpetings are *guaranteed* to be THOROUGHLY CLEANED. Their life is LENGTHENED. Crushed nap is raised. Long lost colorings restored.

Leading carpet manufacturers advise use of THE HOOVER

The Hoover Suction Sweeper Company

Box 24 New Berlin, Ohio

Write for **"How to Choose a Vacuum Cleaner."** There are BIG DIFFERENCES in vacuum cleaners. This book explains them all in a quick, understandable manner. Also describes the *4 sizes* of the Hoover—for home and business buildings. Mailed free with name of nearest Hoover dealer. *Write.*



What specialists say about cutting

Shoemaker, the famous skin specialist, says: "Some persons are so obtuse to the beauty of the delicate edge of skin at the base of the nail that they actually *trim* it away, leaving an ugly red rim like the edge of an inflamed eyelid."

Over and over other specialists repeat the advice: "Under no circumstances should scissors or knife touch the cuticle."

To meet the need for a *harmless* Cuticle Remover the Cutex formula has been especially worked out. Cutex does away with cutting, makes it possible for you to keep a perfect cuticle and shapely nails.



Don't cut the cuticle. Cutting leaves a rough, ragged edge—makes hangnails.



The new way to manicure. Read how easily you can have lovely, well-kept nails.

Surplus cuticle vanishes at once

Open the Cutex package and you will find orange stick and absorbent cotton. Wrap cotton around the end of the stick and dip it into the Cutex bottle. Then work the stick around the base of the nail, gently pushing back the cuticle. Wipe off the dead surplus skin and rinse the hands in clear water.

Just one application makes a wonderful improvement. After using it a few times, even where the cuticle has been mutilated and broken by cutting, Cutex restores the firm, smooth outline at the base of the nail; gives your nails the lovely finish that everyone admires.

Learn what it means to you—start today

Ask for Cutex, the new Cuticle Remover, wherever toilet preparations are sold. Cutex comes in 50c and $1.00 bottles. Introductory size, 25c. Cutex Nail White, the cream which removes discolorations from underneath the nails. is only 25c. Cutex Nail Polish in cake, paste, powder or liquid form is 25c. Cutex Cuticle Comfort for sore or tender cuticles is also 25c. If your favorite shop has not yet secured a stock, write direct.

Send for sample today

Send 14c for a complete Midget Manicure Set—enough for at least six applications. Complete, including cotton, orange stick and emery boards.

NORTHAM WARREN

Dept. 105 9 West Broadway New York

If you live in Canada, send 14c to MacLean, Benn & Nelson, Ltd., Dept. 105, 489 St. Paul St., West Montreal, for your sample set and get Canadian prices.



SPECIAL DESIGNS IN

WEDDING GOWNS

AND

BRIDESMAIDS DRESSES

Very pleasing prices quoted on trousseaus

BELLE BRYCE GEMMEL

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Mail Orders Attended Promptly

129 EAST 34th STREET AT LEXINGTON AVE. *Tel. 5571 Murray Hill* **NEW YORK**

Joseph

Caps—Aprons—Uniforms

Joseph Uniforms are designed, cut, sewn and SOLD by specialists; they are made in every approved shade, to match interiors, and for breakfast, luncheon, dinner, weddings and other occasions; guaranteed as to fit and wearing qualities. Best for fifteen years.

Write for designs—or call.

MAID'S UNIFORM (center figure)
Simple afternoon dress, Imp. Irish Poplin, $5; black sateen, $3.50; English mohair, $12.50. Apron of Persian lawn, with cluny lace or cross-bar lawn and net, $1.35. Cuffs and collar, 50c (rolling collar if desired).

NURSE'S UNIFORM (at left)
White uniform of half linen and half fine cotton, $3.50. Apron of same material, $1.25. Bib, 50c; hemstitched cuffs, 25c pair.

NURSE'S COAT AND BONNET (at right)
The Helen, of heavy double-faced English top coating. Navy blue, grey, etc., $32. Serge, $28. Bonnet, $8.50; with veil, $10.50.



To Look Your Best On All Occasions

enlist the aid of D. & R. Perfect Cold Cream. The way to distinction in social circles is made easier by an attractive personal appearance—success in good looks is more than half attained when skin and complexion reflect health, youth, color, and perfect beauty. Your skin needs this perfect cleansing and beautifying cold cream if you are to realize your maximum attractiveness, if you are to experience skin health and complexion triumph, if you are to insure for later years your greatest charm of today.

DAGGETT & RAMSDELL'S PERFECT COLD CREAM

"The Kind that Keeps"

improves the skin, adds to its beauty, retards the appearance of lines and wrinkles. For more than twenty-five years it has advanced the cause of good looks among women, aided thousands to be naturally beautiful and to keep for maturity the comeliness of youthful days. Depend upon D. & R. Perfect Cold Cream. Use it to cleanse and refresh the skin after shopping, motoring, golfing, or a busy day at home, at night to keep the hands soft and smooth for fancy work.

TWO SAMPLES FREE

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Address Department L

Daggett & Ramsdell

NEW YORK

Let Vogue buy your summer Lingerie



Vogue takes a text this month—a saucy little text, French batiste in material, real filet lace in trimming, held to its high plane by ribbon shoulder-straps, and priced at $2.25. It is only one of 23 in "Seen in the Shops," any one of which Vogue will buy for you.

The May Sales are on

In May the smart shops show their lingerie. They know that every woman wants quantities of dainty, fresh underwear, ready for the season of transparent frocks, and hot days, and outdoor sports. For her they plan their most varied showings and their best values of the year. Months ago, Vogue knew all about the May lingerie sales, and spent its days consorting with canny buyers and skilful designers; in tracking French seamstress and Armenian lace-maker to their lairs; in examining oceans of distracting, filmy things for your particular benefit.

Vogue has selected for you

Out of thousands of charming undergarments which Vogue has considered, it has chosen those which it judges to be the best in material, workmanship, smartness, and value. There are 23 shown in "Seen in the Shops" pages in this issue.

And Wedding Things, too

Nor did Vogue forget that this was the Brides Number, and that the usher is deserving of his cuff-links. It has a page of unusual wedding gifts, and some really delightful examples of the customary remembrance for best men and better bridesmaids.

Remember, Vogue will buy

Every month, Vogue buys just such things as these for hundreds of women, who happen to be distant from metropolitan shops, or who like to have the benefits of skilled shoppers' advice. There is no service charge—Vogue is happy to help you. Just mention the page and issue on which the things you want appear, tell us your size and your preferences, inclose a cheque covering the cost—and Vogue does the rest for you at once. Address your shopping commissions for summer lingerie to the

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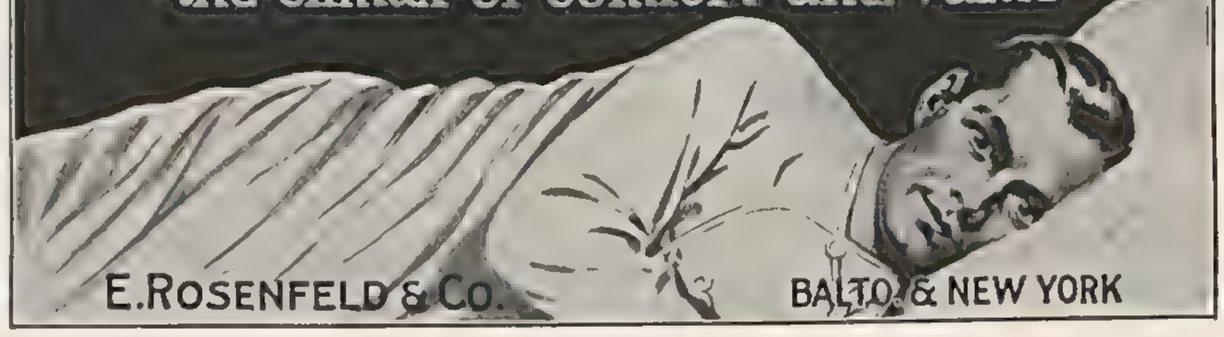
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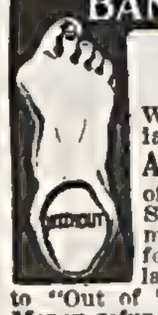
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This wave can be applied to your hair according to your own individuality.

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The success of this method is guaranteed for any quality of hair, dyed or bleached, as well as white hair, and the wave will be permanent until new hair grows in.

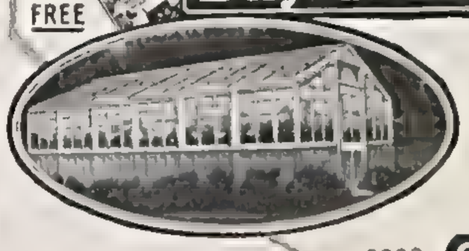
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to help protect Vogue's originality

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Some of them have implied that we ought to feel flattered at the compliment to Vogue's originality and distinctiveness. We do not. Vogue's reputation as an originator of ideas is too well established to need the left-handed praise of imitation. The compliment is one we can spare.

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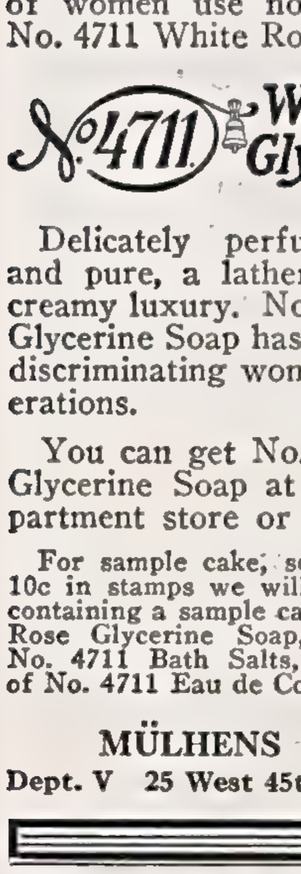
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Are you putting your house in the mood of summer?

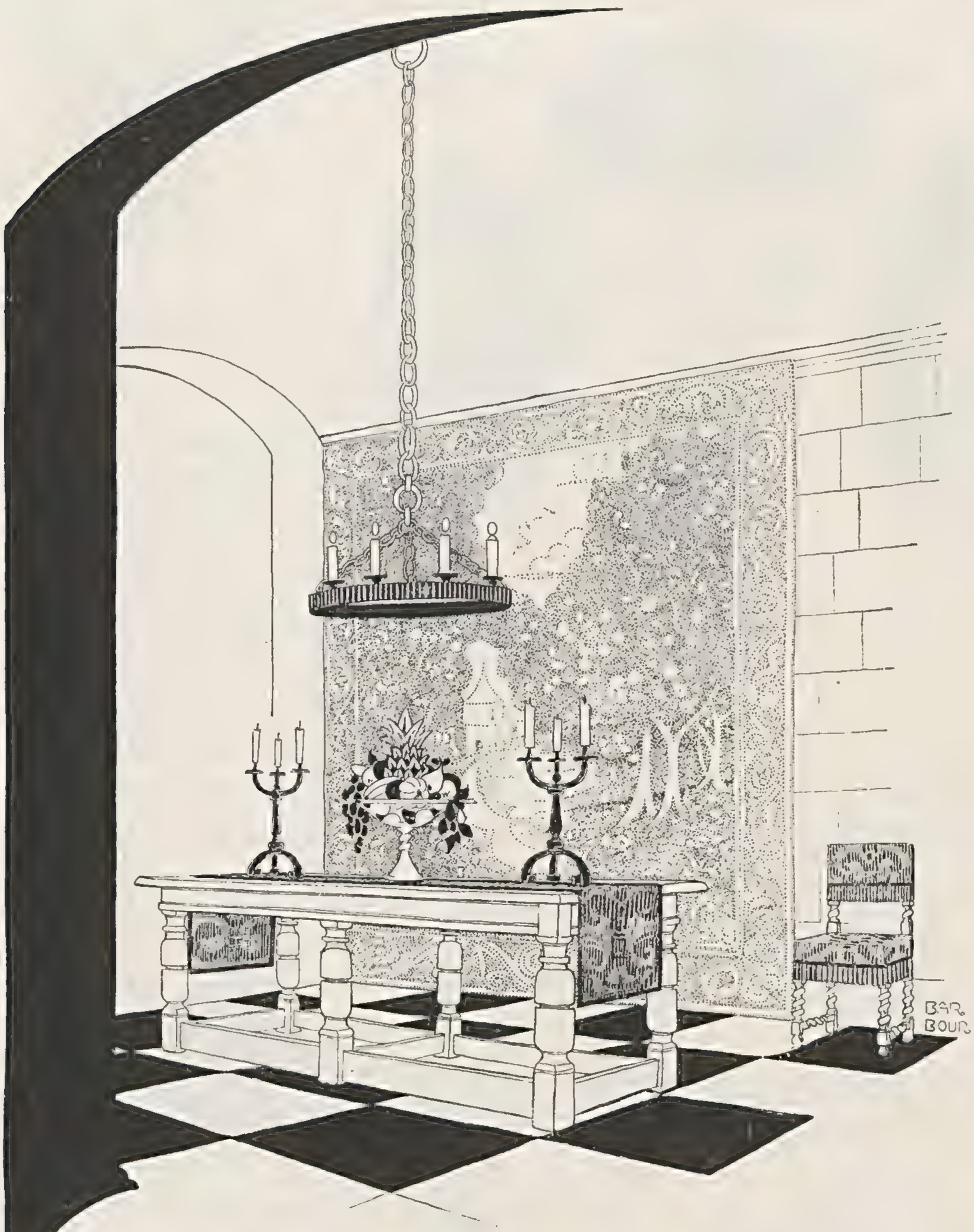


Illustration from May House & Garden

Between meals the dining room of the larger country houses assumes an air of dignity befitting its furnishings. Along the refectory table is spread a strip of brocade of a color that tones in with the upholstery and hangings. It is bound with galloon that has been antiqued. Wrought iron candelabra stand at either end, silhouetting against a mellow tapestry or paneled wall.

Once, spring merely meant getting down the screens from the attic, and ordering a dozen sets of slip covers.

Now, to discriminating people, it means infinitely more — it means putting one's entire house in the mood of summer.

House & Garden's

SPRING FURNISHING

Number

M A Y

is crammed with information on just exactly how you can most successfully accomplish that end.

Perhaps you've just bought "The Four Winds" on the foreshore beyond the summer colony, and want to furnish it throughout in harmony with the wind-blown dunes and the great grey-green Atlantic.

Or perhaps you decided last autumn that jolly old "Week-End House" really must have a thorough going-over this spring.

Or perhaps you're just eager to change your same familiar rooms from the mood of open fires to the mood of summer morning breakfast on the piazza.

No matter what your particular house or garden problem, you will find infinite help and suggestion in the Spring Furnishing Number of House & Garden.

It, and the five equally helpful numbers that follow it are yours for a single dollar bill.

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Please send me the next six numbers of House & Garden as listed below. I enclose $1 herewith.

Spring Furnishing Number	*May*	**Nature Number**	*August*
Garden Furnishing Number	*June*	**Autumn Decoration Number**	*September*
Small House Number	*July*	**Fall Planting Number**	*October*

Name..... *Street*.....

City..... *State*.....

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—yet treat yourself as an intelligent farmer would scorn to treat his plow-horse? Your body demands careful attention, like any other finely adjusted piece of machinery. It responds just as readily to good treatment and suffers just as acutely from neglect.

Neglect of the bowel function and the habitual use of laxative pills and waters frequently result in chronic constipation. Drug "remedies" for constipation whip the bowels into action until eventually the system comes to demand the spur of a cathartic before it will work at all. For this reason physicians everywhere are recommending Nujol—the internal lubricant. Nujol, unlike physics or drugs, acts mechanically by keeping the intestinal contents soft and so facilitating normal movements.

Nujol being a lubricant, does not gripe or upset the system. It is tasteless, and easy to take.

The Standard Oil Company [New Jersey] has used its world-wide resources in producing Nujol and its reputation is behind the product.

Nujol is the only remdy for constipation we manufacture. The genuine sold only in pint bottles bearing Nujol trade-mark. All bottles filled at our Nujol plant, absolutely modern and sanitary.

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I want to do for these women what I have done for multitudes of others who have found the secret of renewed beauty in

My Facial Exercises

which remove lines, "crow's feet" and wrinkles; fill up ugly hollows; give roundness to scrawny necks; lift up sagging corners of the mouth and clear up muddy or sallow skins. No cosmetics, creams, massage, masks, plasters, straps, vibrators, "beauty" treatments, or other artificial means. I will explain my method to any woman who will write to me. I will show how five minutes daily with my simple facial exercises will work wonders. This information is free to all who ask for it.

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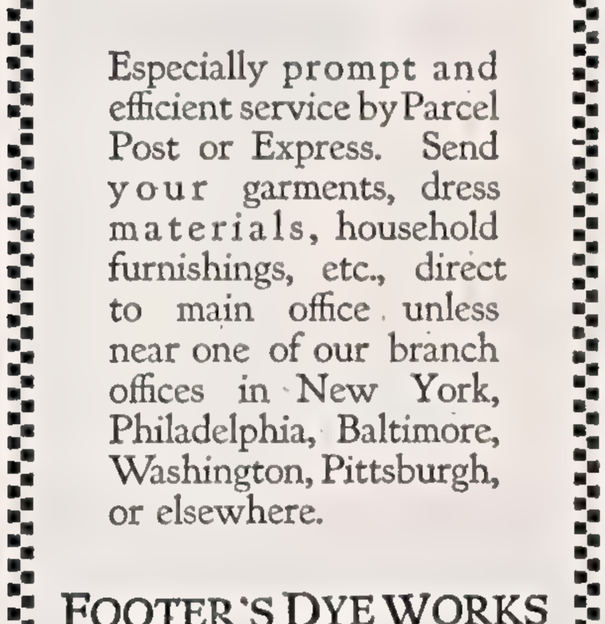
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is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sun burn.

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in a few minutes without heat—guaranteed not to injure the hair in any way—far superior to kid or any other curlers—

Every curler electrified—imparting strength to the hair. Fifty million in daily use. Guaranteed unbreakable. ¶Ask your dealer or send us his name with money, or stamps. *Money willingly refunded.*

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PROTECT FLOORS and Floor Coverings from injury by using

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In place of Castors.

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NEW, HANDSOME AND PRACTICAL

HAS A ROTARY BRUSH OF PURE WHITE HAIR AND SWEEPS FORWARD AND BACK. EASILY CLEANED. CANNOT GET OUT OF ORDER. RUBBER TIRED WHEELS. A MOST DESIRABLE GIFT. ASK YOUR JEWELER OR ORDER DIRECT, WITH 10¢ EXTRA FOR MAILING.

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The nicest form is Pettijohn's — a soft-wheat dainty with bran flakes hidden in it. A food as natural as bread. A dish which everyone will welcome every morning.

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A breakfast dainty whose flavory flakes hide 25 per cent unground bran.

Pettijohn's Flour—75 per cent fine patent flour with 25 per cent bran flakes. Use like Graham flour in any recipe.

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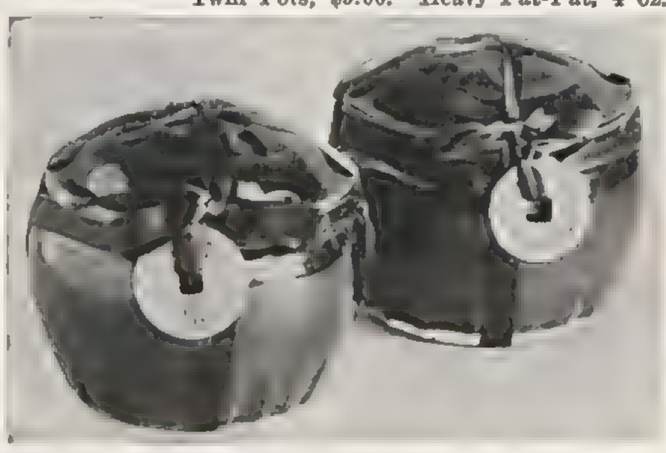
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One for Color—One for Rounding Contour

The lovely women of Europe who retained their youth and beauty long past middle age did so because of their faithful use of the rare preparations created at their command. The formulas they used were priceless—yet Olive Robart is now making these formulas into the Peter Pan Confections—(the rarest of toilet preparations). Her personal supervision is given to insure purity of ingredients, ideal sanitary conditions, and no expense is spared to make the Peter Pan Products the most exquisite and effective beautifiers known.

The Twin Crêmes Pat-Pat

are made to alternate—light Pat-Pat working quickly in bleaching and refining the skin—preparing for heavy Pat-Pat which penetrates and rebuilds the tissues and rounds the contour. Twin Pots, $9.00. Heavy Pat-Pat, 4 oz. Japanese Pot, $6.00.



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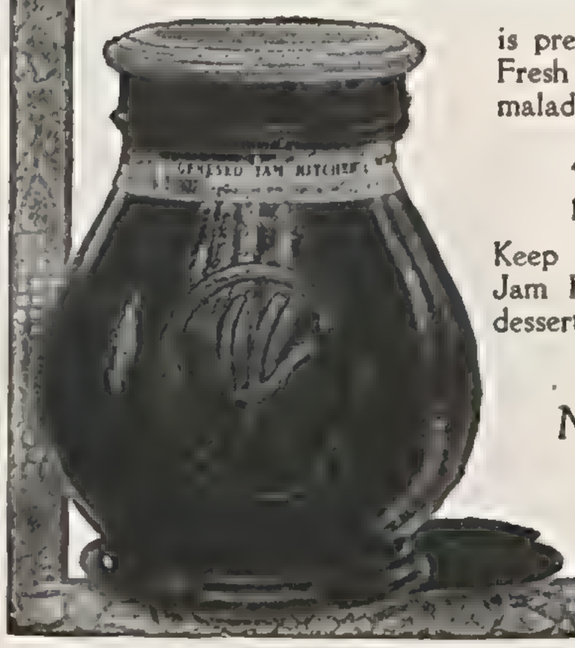
for lifting face muscles—to be used with heavy Pat-Pat—if the sagging has commenced—special facial exercises sent—which treatment rejuvenates the face in a few weeks—$6.00 the pint.

Instructions for Ordering

State clearly the preparations wanted—and enclose check or money-order — correspondence confidential. Instructive Treatise and descriptive list of Poudre Matinée — Eau des fleurs—Eau d'Italia and other Complexion Waters for summer comfort sent with order. Address

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is prepared to supply the Spring demands for Fresh and Brandied Fruits, Jellies, Jams, Marmalades and Pickles.

A shortage of food stuffs may come at any time.

Keep your pantry well stocked with Geneseo Jam Kitchen delicacies. They are excellent desserts and have abundant food properties.

Sold by leading grocers or

Miss ELLEN H. NORTH

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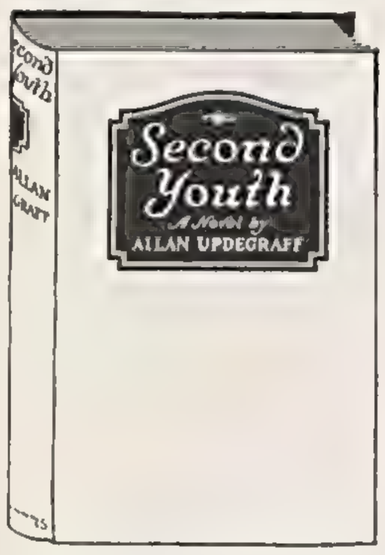
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What was his father's secret? There may be few new plots but Mr. Lefevre has invented a situation which will be new to his readers. Given a luxurious young college graduate suddenly confronted by the belief that his father has embezzled the money which has sent him through college, how will he meet the crisis? A story of enthusiasms, of filial and paternal affection, of the new spirit in the business world, and of a father's strategy.

Illustrated. $1.35 net



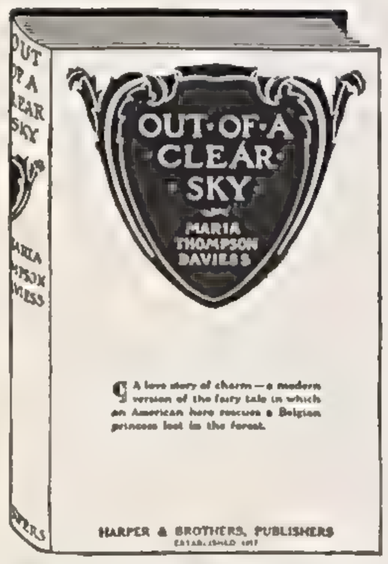
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The first novel of a writer who has shown in his shorter work a promise hailed by those who watch for new lights in the literary firmament. The story of a philosophical and sentimental salesman who in middle age reaped a delayed harvest—a bountiful crop of romance and a small sheaf of wild oats. A delightful strain of humor recalls the early days of W. J. Locke. *Frontispiece. $1.35 net*

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A splendid romance of modern Mexico, bright with tender love and virile adventure and shadowed by the terrors of anarchy. No one can describe contemporary Mexico as can Mr. Whitaker. Added to his intimate knowledge of the country and its dramatic problems, he has put into this story the tale of The Three—rustlers and bad men—who suddenly found themselves the guardians of a beautiful girl, much of the spirit and loyalty of Dumas's Three Guardsmen.

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It has all the charm of spring in it—this international romance of a chivalrous American hero and a foreign heroine. It is like a modern version of the fairy tale when the beautiful princess is lost in the forest—only here it is in Tennessee, where nature and man both are generous and lovable.

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"Through a picture."

"Why?"

"For two reasons. The art of making pictures came before writing. In a picture, you can see the idea as a whole, without any lengthy mental process."

"Is the art of conveying ideas through pictures a difficult art?"

"It has become so, owing to our complicated civilization."

"Then pictures are labor saving devices?"

"They may be so regarded. They enable the reader to visualize whole situations. When, in addition, they are beautiful, they unite a double purpose."

"Why are there so many poor pictures?"

"Because many people, recognizing their immense influence and value, are trying to make them."

"But are there not many better pictures than ever before?"

"Oh, yes. The intellectual and artistic faculties are united now in ways not hitherto dreamed of."

"And where can the best pictures, which give a great profusion of ideas expressed pictorially in the most beautiful way, be seen?"

"In LIFE."

"What is LIFE?"

"A weekly illustrated periodical, devoted to humor, wit, satire, sanity and truth."

"Does anybody read LIFE?"

"Well, rather!"

The yearly subscription to Life is $5.00 (*Canadian* $5.52, *Foreign* $6.04). *Remit care of Life, 67 West* 31*st St., New York*

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PAUL GOULD

An Announcement *of* Significance

THE next issue of MUNSEY'S MAGAZINE will mark the beginning of a somewhat radical change in policy and method. It will cast off from the moorings of conventional magazine-making, and set itself to work to produce and print the things that are interesting and useful without regard to their magazine flavor.

The print capacity of THE MUNSEY will be greatly enlarged by the addition of a considerable number of pages, and by the elimination of illustrations that serve too little purpose to justify giving up to them the space they occupy.

All the changes I have in mind that will go to make up a reinspirited, revitalized magazine cannot be put in force in the twinkling of an eye; but, starting with the May issue, we shall show some real improvement.

As a leading feature of the rejuvenated magazine, we have the pleasure to announce, beginning in the May MUNSEY, the publication of a remarkable contribution, entitled

THE STORY OF The Sun

We might well call it "The History of *The Sun,*" or "The Romance of *The Sun,*" or "A Condensed Biography of New York Journalists since the Beginning of Small Things," or "The History of New York Journalism Covering Three-Quarters of a Century," or "A Look Backward at the High Lights and Big Wigs of New York in Antebellum Days." It could appear under any one of these titles, as it covers all of them in flashlight and snapshot in "The Story of *The Sun.*"

The Sun was founded in 1833, and was the pioneer one-cent paper of the world that stuck. All earlier efforts at one-cent journalism were of short life. Among those who failed where young Ben Day succeeded, was none other than the great Horace Greeley. But Ben Day, the young printer from New England, did much more than pioneer a new idea in journalism; he gave us a new journalism.

"The Story of *The Sun*" shows Ben Day expanding from the boy printer—and he was little more than a boy when he founded *The Sun*—to the keen journalist with whetted native wit and broadened vision. It tells of the struggles and final triumphs in journalism of three contemporaries of Ben Day who were destined to leave their footprints big on the sands of time. They were James Gordon Bennett, Sr., the founder of the New York *Herald,* A. S. Abell, the founder of the Baltimore *Sun,* and Horace Greeley, the founder of the New York *Tribune.*

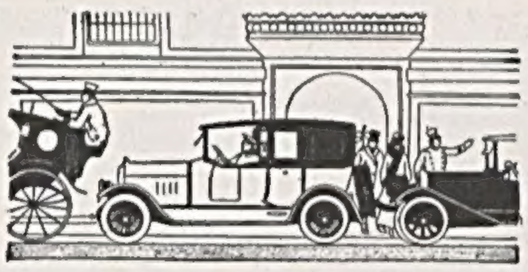
These three newspapers came after *The Sun* had pioneered the way. "The Story of *The Sun*" graphically pictures the simple beginning of Ben Day's tiny newspaper of only four pages, scarcely bigger than so many pages of MUNSEY'S MAGAZINE—a newspaper which was destined to become in prestige and power one of the three or four greatest in the world.

As the story unfolds we reach the period of Mr. Dana's administration, and it was the hand of Charles A. Dana that wrote genius all over the pages of *The Sun,* and sent it everywhere into the homes of culture and intellectuality.

ON SALE APRIL 20—TEN CENTS A COPY

This "Story of *The Sun*" begins in the May MUNSEY. There will probably be a sharp demand for the magazine. It is, therefore, advisable that you place your order for the May MUNSEY with your newsdealer now. Failing to do this, you may not get the opening chapters of "The Story of *The Sun.*"

FRANK A. MUNSEY



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The House that Jones Built

IT was a house of horrors, but Jones learned that too late. From his youth, Jones had dreamed of a day when he would live in a home of his own, built according to his own ideas. Jones did his own thinking, and he knew what he liked. He wanted a "nice big place with gables and mouldings and things."

So the builders wrought, the house grew, Jones bossed the job and was hugely pleased. Eventually his creation stood complete and resplendent in all the glory of its architectural stalactites. Then Mrs. Jones furnished it according to her lights, and the Jones family moved into their new home up on the hill among the elite.

But *things went wrong from the first.* The fireplace smoked. The stairs were too steep. The rooms were deformed and ill-lighted. Jones frequently bumped his head against gingerbread projections in the dark. The paper scowled at the woodwork. The curtains screamed at the carpets. The furniture was at odds with itself and looked as if it didn't "belong." Jones, unable to feel at home, began to stay out nights.

Mrs. Jones, calling on her new neighbors, noticed that their homes were different—more cheerful, more orderly, more convenient. She told Jones that *his* house was an "old barn." This hurt Jones' pride and caused him to stay out later. The Jones household was drifting towards the rocks, when one day Jones happened upon a copy of

The House Beautiful

the how-to-do-it magazine for home-makers. He saw a great light, and took out a subscription. He and his wife learned:

How to plan a house and grounds.
What materials to use for various types of dwellings.
How to furnish rooms tastefully.
How to paint and decorate.
Everything that makes a house a home.

Educated to better things, the Joneses sold their home-made domicile to a man who had never seen a copy of The House Beautiful. Then they built this house and lived happy ever after.



(Illustration from The House Beautiful)

Moral: Whether *your* home is built, building or still a castle in the air, you need The House Beautiful. One dollar and the attached coupon will bring America's foremost home-making magazine to you for seven months.

Regular Rate $2.50 a year **25 cents a copy**

Date.....

THE HOUSE BEAUTIFUL,
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Gentlemen: Enclosed find $1.00* for which send The House Beautiful for seven months to the following:

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She keeps her skin clear and fresh—charming in its velvety smoothness—by a few minutes daily massage with Crême de Meridor, the original greaseless cream.

Write for a free sample or send 25c (35c in Canada) and your dealer's name for a complete Lazell Beauty Box containing a delicately scented soap, toilet water, talcum powder, face powder and a miniature jar of Crême de Meridor.

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Greatest health and pleasure resort in the world
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The curative properties of the waters of Arkansas Hot Springs are known the world over. Their use is endorsed and regulated by the Government. The climate is bracing, scenery beautiful, social life and sport in abundance.

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Embroidered edges; variety of fabrics at 10c and 15c each. Plain edges 5c each.

Best Stores Everywhere

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Interpreting Our National Life

Facts? Yes, and something more—

Consider "The Negro," that picture of the sad, happy, lovable, tragic race—the American Peasant. Consider its sympathy and insight. Or consider "Mr. Riley," the intimate portrait of that "dear and jaunty figure," not disdainful of sportive handsprings on the front lawn, yet doughtily insistent on his right to be called "Mister" Riley.

Or "Pancho Villa," and "Browsing on the Border," full of the blazing sun of the Southwest, carrying to you a sense of that problem and that conflict which so vividly contrast our own psychology, our own complaisant democracy, with the outlook and aspirations of the Mexican.

Or "The Most Interesting American," a portrait limned with such tempered enthusiasm that the very Roosevelt strides through the pages, smiles at you (that smile!) and grips your hand. Or "What Happened in California," that brilliant analysis of men and motives which reveals that the 1916 election result—astounding to the East—is as simply explained as a child's sum.

Or "One Year Dry," a story full of human touches by a former antiprohibition leader, telling what the State-wide ban on booze does and doesn't do. Or "Our Challenge to Germany," that relentless arraignment of submarine warfare and clarion call to America to defend the freedom of the seas.

These articles are typical of those found in Collier's, week by week.

Any conscientious observer can compile *facts*. But only a writer of art and imagination can give them *life, truth, convincing power*.

Thus "The Negro" is called by a prominent colored writer "the fairest statement anent the negro, his trials, tribulations and triumphs that has ever appeared in print," a view that echoes the progressive sentiment North and South, white and black. "What Happened in California" is at once accepted by *both* factions on the Coast as the final statement. Prohibition workers everywhere call "One Year Dry" one of the biggest blows ever struck for their cause. Collier's in its handling of the war and international situation is hailed from East to West as the leader of those agencies which are striving to awake America to her perils and responsibilities.

For a Collier war article which attains the Collier ideal has this purpose: to drive home the War's meaning *to us as a nation*. A Collier article on this or that phase of our life aims to break down sectional barriers, to show the bearing of each problem, tradition and movement on our national whole—to help develop a real self-conscious nationality.

This is another way in which Collier's earns he right to its title "The National Weekly."

This advertisement is the second of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY

CAREY PRINTING COMPANY, INC.

The Four-Door Toursedan

The Cole-Springfield Four-Door Toursedan is actually five cars in one.

The glass partition which separates the driver's seat and rear compartment is removable.

With this car you have an open touring car, a family sedan, a towncar-limousine, a berline-limousine, or an open touring car with a separate driver's compartment.

You can make the complete change from one body type to another in a minute or two without even stepping from the car.

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The Cole-Springfield Four-Door Toursedan has the matchless eight cylinder chassis on which all Cole models are mounted.

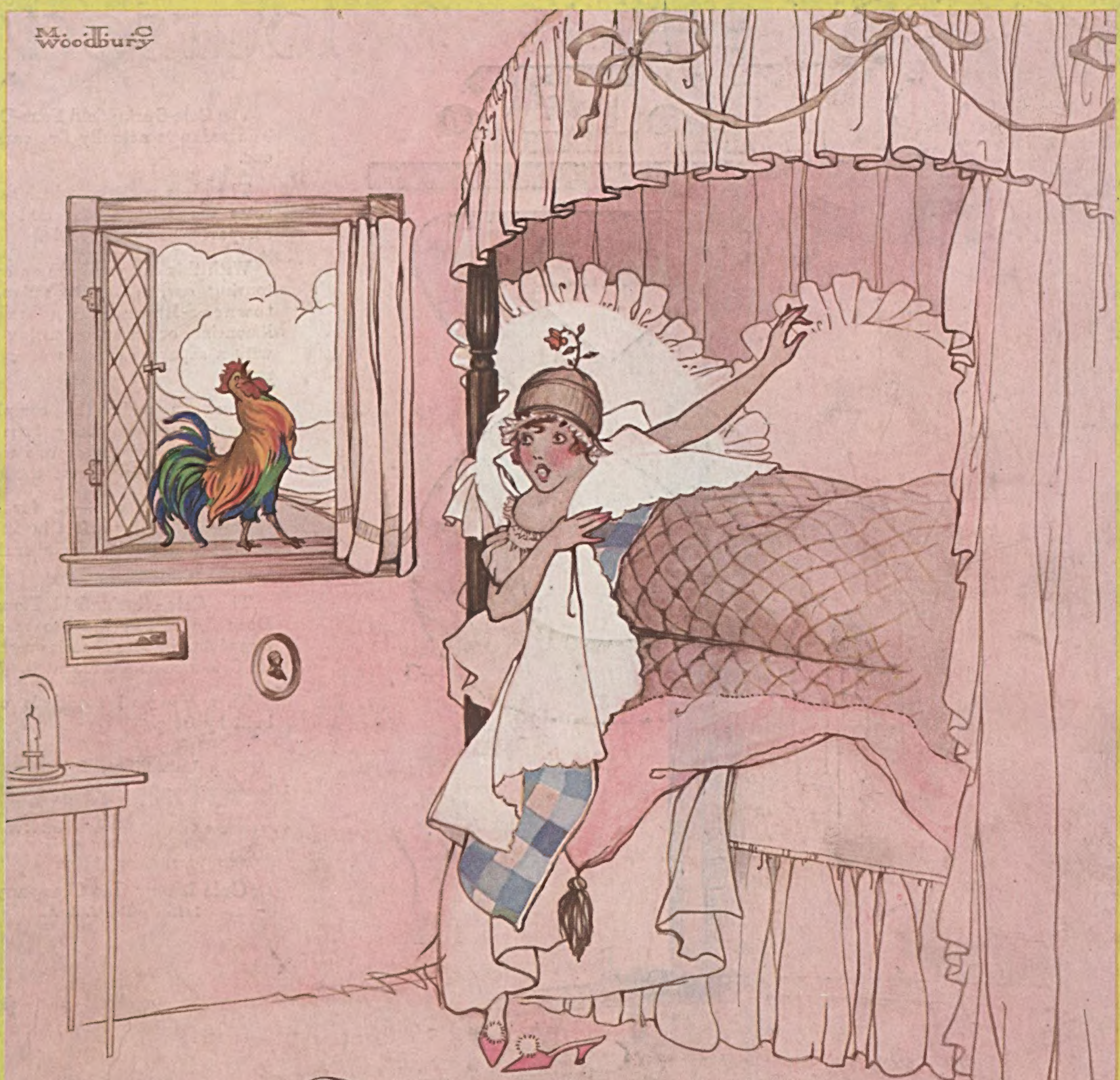
This advanced model is only built by Cole.

United States Prices

7 Passenger Four-Door Toursedan,.....$2495
4 Passenger Cole-Springfield Tourcoupé, $2295
7 Passenger Cole Eight Touring Car,....$1795
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